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Song Hits

10¢

HITS from:

**WAIKIKI WEDDING
TURN OFF THE MOON
SWING HIGH — SWING
LOW**

HER HUSBAND LIES

PREVIEWS:

**THE KING AND THE
CHORUS GIRL**

A DAY AT THE RACES

ARTICLES:

**BEWARE OF SONG
SHARKS**

**SWINGING IT by
MARTHA RAYE**

BOB (Bazooka) BURNS

**FAVORITE SONGS by
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Opportunity surely came around the corner the day I sent for your wonderful Course. Each day I become more elated over my achievements.—D. E. R., Strawn, Ill.

At last my long-lost dreams have been realized. Our piano has never rested a minute since your Course arrived.—MRS. F. L., Tucson, Ariz.

My nine year old daughter is learning to play, too. She does not have to be told to practice for your easy method of learning by ear has been a joy to her, and not a burden.—MRS. L. F., Crockett, Calif.

It was a lucky break for me the first night I heard your program —M. F., Medicine Hat, Alberta, Canada.

I would not sell the lessons for five times as much if I could not get more like them.—C. A., Bowman, N. D.

I think the Major Kord Method is the only way. It doesn't take forever to learn.—MRS. J. G. L., Topeka, Kansas.

I have improved that old left hand of mine 300% —D. B. C., Raiford, Fla.

I can play quite a few popular pieces already. I find it very easy to learn —MISS E. E. W., St. Louis, Mo.

I never accomplished much until I took up your course.—MRS. K. H., Erie, Pa.

ORIGINALS OF THESE, AND SCORES OF OTHER UNSOLICITED TESTIMONIALS, ARE ON FILE.

HOW TO WIN FRIENDS AND INFLUENCE PEOPLE

JOHN D. ROCKEFELLER, SR., once said: "The ability to deal with people is as purchasable a commodity as sugar or coffee. And I will pay more for that ability than for any other under the sun."

Wouldn't you suppose every college would conduct practical courses to develop this "highest-priced ability under the sun?" To our knowledge, none has.

How to develop that ability is the subject of Dale Carnegie's amazing new book.

A few years ago Chicago University and the United Y.M.C.A. Schools made a survey to find out the prime interest of adults. The survey took two years, cost \$25,000. It indicated that their first interest is health—and their second, how to understand and get along with people; how to make people like you; how to win others to your way of thinking.

Wouldn't you suppose that after the members of this survey committee had decided to give such a course, they could readily have found a practical textbook? They searched diligently—yet could find none suitable.

The book they were looking for was recently published—and overnight became a best seller. 46,000 copies were sold in three days of last week alone. More than 250,000 copies have been sold to date! IT IS OUT-SELLING ANY OTHER BOOK IN AMERICA TODAY!

A New Book—the Man Behind It

This book is called *How to Win Friends and Influence People*—and is written by the one man perhaps better qualified to write it than any one else.

Dale Carnegie is the man to whom the big men of business come for practical guidance on getting along with people successfully. During the last 25 years he has trained more than 17,000 business and professional men and women—among them some of the most famous in the country.

When he conducts his course on How to Influence People and on Public Speaking in the ballroom of the Hotel Commodore or The Pennsylvania, or the Hotel Astor (second largest hall in New York), it is packed to capacity. Large organizations—such as The New York Telephone Co., Westinghouse Electric and Mfg. Co., and many others listed elsewhere on this page—have had this training conducted by Mr. Carnegie for their executives.

This new book grew out of that vast laboratory of experience. As the panel at the top of this page shows, it is as practical as 24 years' success with the problems of thousands in all walks of life can make it.

The Case of Michael O'Neil

Michael O'Neil lives in New York City. He first got a job as a mechanic. When he got married he needed more money. So he tried to sell automobile trucks. But he was a terrible flop.



LOWELL THOMAS

Most Famous News Commentator in the World, says about Dale Carnegie:

"I have known Dale Carnegie for some 20 years. He is the top-ranking man in the world in his line—a wizard at drawing men out, at showing them how to make the most of their abilities."



"The Reader's Digest" devoted 10 pages to this volume—because, in their words, "From Mr. Carnegie's extensive reservoir of experience has come the wealth of anecdotes and common-sense lessons in human relations in which HOW TO WIN FRIENDS AND INFLUENCE PEOPLE abounds."

THIS IS A BIG BOOK OF THIRTY-SEVEN CHAPTERS, INCLUDING:

- The Big Secret of Dealing with People
- Six Ways to Make People Like You Instantly
- An Easy Way to Become a Good Conversationalist
- A Simple Way to Make a Good First Impression
- How to Interest People
- Twelve Ways to Win People to Your Way of Thinking
- A Sure Way of Making Enemies—and How to Avoid It
- The Safety Valve in Handling Complaints
- How to Get Cooperation
- A Formula That Will Work Wonders for You
- The Movies Do It, Radio Does It, Why Don't You Do It?
- Nine Ways to Change People Without Giving Offense or Arousing Resentment
- How to Criticize—and Not Be Hated for It
- How to Spur Men on to Success
- Making People Glad to Do What You Want
- Letters That Produce Miraculous Results
- Seven Rules for Making Your Home Life Happier

An inferiority complex was eating his heart out. On his way to see any prospect, he broke out into a cold sweat. Before he could get up courage to open an office door, he had to walk past it half a dozen times.

When he finally got in, he would invariably find himself antagonizing, arguing. Then he would get kicked out—never knowing quite why.

He was such a failure he decided to go back to work in a machine shop. Then one day he received a letter inviting him to attend the opening session of a Dale Carnegie course.

"It may do you some good, Mike, God knows you need it"

He didn't want to go—was afraid he would be out of place. But his despairing wife made him, saying, "It may do you some good, Mike, God knows you need it."

He went to the meeting. Then he attended every other meeting of the course. He lost his fear, learned how to talk convincingly, how to make people like him at once, how to win friends and influence others.

Today Michael O'Neil is a star salesman for one of the country's largest manufacturers of motor trucks. His income has skyrocketed. Last year at the Hotel Astor, he stood before 2500 people and told a rollicking story of his achievements. Few professional speakers could have equalled his confidence—or his reception.

Michael O'Neil's problem was exactly the same as that of thousands in other fields—the fundamental one of getting along with people. He is just one example of what Dale Carnegie's help has meant to more than 17,000 others in all types of endeavor. What Dale Carnegie has done for them he can do for you. Look at the chapter headings. They indicate the amount of hard-hitting, priceless information his book contains. But the subject is so intensely important that we say, look at this book without obligation. Then decide whether or not you want to own it.

ONLY
\$1.96

IF you decide to keep it!



DALE CARNEGIE

Dale Carnegie is the man the men of business come to for practical instruction in getting along with people. During the last 25 years, he has trained more than 17,000 business and professional men—more than any other living man.

Large organizations such as

Westinghouse Electric & Manufacturing Co.	Brooklyn Chamber of Commerce
New York Telephone Co.	Philadelphia Chamber of Commerce
Bell Telephone Co. of Pennsylvania	Philadelphia Electric Co.
American Institute of Electrical Engineers, New York	Philadelphia Gas Works Co.
McGraw-Hill Publishing Co., New York	Carrier Engineering Corp.
	Philadelphia Association of Life Underwriters

have had this training conducted in their own offices for their executives.

This new book grew out of that vast laboratory of experience—the first and only laboratory of its kind in existence.

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Try Dealing THIS WAY with People—for Just FIVE Days!

This book has been published for only a short time. Yet it is now outselling any other book—fiction or non-fiction—in America! The presses are now running continuously to turn out 5,000 copies daily.

When you get your copy, simply read it; there are no "exercises" to practice. Then try for five days Dale Carnegie's simple method of dealing with people. Judge for yourself, in your daily life, how easily whatever you do, say, or write can win the friendship and hearty cooperation of others—instead of arousing resentment, friction, or no action at all.

It is not necessary to send any money now. You may pay for "How to Win Friends and Influence People" when it is delivered—with the definite understanding that its price of only \$1.96 will be refunded to you if you wish it. If this book does what we claim, it will mean more to you than ANY book you have ever read. If it doesn't, we do not want you to keep it. Mail this coupon at once.

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VOL. I

NO. 2

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LYRICS TO OVER 100 SONG HITS

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Hit Songs from **TURN OFF the MOON**

THAT'S SOUTHERN HOSPITALITY

(From the Paramount Picture "Turn Off The Moon")

By Sam Coslow

When a dreamy dark-eyed Southern Miss
Lets you rob her of a little kiss
That's Southern hospitality—(Heah,
brother)
When she cuddles mighty close to you
At the moment that you want her to,
That's Southern hospitality
You'll find her dancing entrancing, she sings
and she plays
She can pick derby winners and she's not so
bad at cookin' chicken dinners
When you need a loving word or two,
And you find she gives her heart to you
That's Southern Hospitality.

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EASY ON THE EYES

(From the Paramount Picture "Turn Off The Moon")

By Sam Coslow

Easy on the eyes, like orchids and roses,
you're easy on the eyes
Easy on the eyes, just one glimpse discloses
you're easy on the eyes
You're like an etching alluring and fetching,
a poem of beauty and grace
Your unbelievable face,
Is heaven's creation for my adoration.
What a charming view the moment you
entered, the scene was so divine
Suddenly I knew my whole life was centered
in making you all mine
You were such a welcome intrusion,
I'm half afraid you're just an optical illusion.
You angel in disguise, you're awf'ly, awf'ly
easy on the eyes.

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AND CANADA

TURN OFF THE MOON

(From the Paramount Picture "Turn Off The Moon")

By Sam Coslow

Turn off the Moon
That heavenly spotlight above
Turn off the stars for I'm falling in love
When the night is dark, then I am just
myself—I can't be misled
But when there is moonlight, I don't trust
myself—My heart runs away with my
head
Turn off the moon that symbol of dazzling
delight
Turn off the tune the whippoorwill sings in
the night
Words that should be sensible become in-
comprehensible and I start to coo like a
dove
Turn off the moon for I'm falling madly in
love.

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HIT SONGS



from

WAIKIKI

"SWEET is the WORD for YOU"

(From the Paramount Picture "Waikiki Wedding")

By Leo Robin and Ralph Rainger

Sweet you in the moonlight,
Sweet is the word for you,
For all that you have done for me
The one for me is you.
Sweet you in the starlight
Sweet is the word for you
But all the stars that glow above
Seem to know of my love for you.
Because of you the wind is wine tonight
My heart sings with ev'ry beat.
Are you a dream here in the moonlight,
Sweet is the word for you
And yet you seem divine tonight,
You're mine tonight,
My sweet.

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"OKOLEHAO"

(From the Paramount Picture "Waikiki Wedding")

By Leo Robin, Ralph Rainger & Don Hartman

Okolehao, Okolehao—There's a man-made
moonshine in Hawaii now.

Okolehao hip-hip hooray
After two sips your hips want to swing and
sway.

When the gals begin to beg for just one
more keg

The boys know what it means, and they send
for the Marines.

Okolehao I'm telling you
After one drink you'll think you're Hawaiian
too.

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WEDDING "BLUE HAWAII"

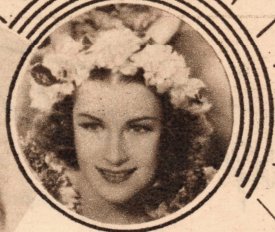
(From the Paramount Picture "Waikiki Wedding")

By Leo Robin and Ralph Rainger

Night and you and blue Hawaii,
The night is heavenly and you are heaven
to me.

Lovely you, and blue Hawaii,
With all this loveliness there should be love.
Come with me while the moon is on the sea,
The night is young and so are we.
Dreams come true in blue Hawaii
And mine could all come true
This magic night of nights with you.

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"IN A LITTLE HULA HEAVEN"

(From the Paramount Picture "Waikiki Wedding")

By Leo Robin and Ralph Rainger

We should be together in the little Hula
heaven
Over the silver sea.
Gay and free together in a little Hula heaven
Under a Koa tree
Days would be lazy and sweetly crazy,
'Till skies grew hazy above
Then we'd be all alone together
In a little Hula heaven
Living a dream of love.

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HIT SONGS from SWING HIGH- LOW



"Swing High-Swing Low"

(From the Paramount Picture "Swing High-Swing Low")

By Ralph Freed and Burton Lane

Swing high, swing low, swing to and fro.
Not fast not slow
A little swing can do more than anything
else for you.
Swing out, swing in, it's not a sin
So let's begin
You'll never get the gate if your swingin'
is up to date.
When your one and only complains that
she's lonely and blue.
A rhythmical campaign can do more than
champagne to see her through.
Swing high swing low, swing to and fro
not fast not slow
And if you think you can swing high, swing
low.

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"Spring is in the Air"

(From the Paramount Picture "Swing High-Swing Low")

By Ralph Freed and Charley Kisco

Spring is in the air, ev'rybody's happy,
Take a look at Mom, take a look at Pappy.
Even Grandpa says that he's feeling snappy.
Spring is in the air!
Spring is in the air.
Once again we'll go riding in the fiver,
We can take a drive down along the river
With the top pulled down
We won't have to shiver Spring is in the air!
Spring is in the air.
In the winter ev'rywhere romantic plans are
made
Let's go out and join the others in the love
parade.
Spring is in the air, stars are gonna twinkle,
Tho' the weather's fair—rice is gonna
sprinkle
'Cause we've both agreed bells are gonna
tinkle
For a lucky pair. Spring is in the air!

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"Panamania"

(From the Paramount Picture "Swing High-Swing Low")

By Sam Coslow and Al Siegel

I've got Panamania, white hot Panamania.
Gals from Pennsylvania and Peru
Know how to do that new dance—
Panamania!
Now-a-days ev-ry dance academy exercises
your whole anatomy to it.
It came from the Canal Zone,
That hot fiery gal zone,
A wild fever that it's amazing you dance
And a blazing romance
Starts to get the best of you
What can you do?
One mad session and all repression will
vanish in you
Senses reeling, you'll be revealing the
Spanish in you.
You won't need your physician,
Your own intuition tells you your condition's
—Panamania!

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SWING LOW!



"I Hear a Call to Arms"

(From the Paramount Picture "Swing High—Swing Low")
By Sam Coslow and Al Siegel

When you blow that horn, you thrill me,
To the marrow of my bones you chill me,
There it goes! I hear a call to arms.
Oh! the bliss each note expresses,
Reaching out to me like soft caresses,
There it goes! I hear a call to arms.
And even though you go and this romantic
One dream you'll never sever,
For when you're gone I'll hear your serenade
Echoing in my heart forever.
Blow it slow and low, and tender,
Let my soul respond in sweet surrender
There it goes! I hear a call to arms.

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"Then it Isn't Love"

(From the Paramount Picture "Swing High—Swing Low")
By Leo Robin and Ralph Rainger

You say that you're in love with me.
Did you sleep well last night?
If you slept well last night you're not in love with me.
You think that you're in love with me.
Did you eat well tonight?
If you ate well tonight you're not in love with me.
Before you give your heart to me prepare to be in
misery, in misery.
But ecstasy. —You say that you're in love with me.
But be careful señor because if it isn't pain
Then it isn't love if it doesn't drive you insane
It can't be love.
If it's not a flame burning night and day.
Then it's nothing more than a game children can play.
I'm not that way. My heart never was broken,
Come and take it but beware
My heart never was broken, if you break it I don't
care.
Then I'll know that it's really love and I won't
complain,
If it's really love, it's worth the pain.

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BOB AZOOKA BURNS

I WAS just a-sittin' here a-thinkin' and I come to the conclusion that these people who kinda turn up their nose at Arkansas sayin' that my home is behind the times, just don't know what they're talkin' about.

You see, I figgered it all out and I find out that the rest of the country is just ketchin' up with Arkansas.

Now for example, take these question of swing music. There's a lotta people talkin' about it as if it was the most modern thing. I've heard that Jimmy Dorsey and Benny Goodman play swing music, and, shucks, they're no great shakes at all.

Why down in Arkansas we've been swingin' every thing we do for more than 50 years. Of course people say that my girl friend, Martha Raye, is the great swing singer.

Sure she is. But then she's just a kid. You oughta hear my Uncle Sniffy Buggle swing his hog-callin'. Now if anyone laughs at that, it's just plain ignorance. Hog-callin' is just like singin' grand opera. You have to hit every note right and it's not only a disgrace but it's dangerous to hit a wrong note. My Uncle Hod Higgins used to be a great hog caller but he so disgraced himself that he never called a hog after his mistake.

His farm was right outside of Van Buren and he had a great corn crop that year. He had the biggest corn crib around those parts and the neighbors had a big corn crop too and so he let them store some of their corn in his crib.

Now I oughta explain that in hog-callin' there's one note you hit that just ain't in music. That's "High P". You have to hit this note square in the middle to get the hogs from way back in the timber and if you can't hit it, you gotta go out to the timber and just do ordinary hog-callin'.

Well, that night Uncle Hod, who thought he was purty good, called his hogs and when he started to hit "High P" his voice cracked and he only got up to "High E".

The next morning every jackass in Crawford county was eatin' out of the corn crib.

My Uncle Sniffy taught me how to call hogs and I won the hog-callin' championship of every county in Arkansas except Crawford county. I coulda won that one too but I was such a big liar that there

wasn't a hog in the county that would believe me when I called him.

Now another thing about this swing music. You ain't heard swing until you hear them swing it at a Crawford county barn dance. Man, there's where you get real swing. I remember one time when Grandpa Snazzy gave a barn dance and we all went. That was a lotta fun and when it was all over I was so tired that I stayed all night with grandpa. Along about four o'clock the next morning, I heard the darndest screamin' and yellin' I ever heard.

"What's that?" I hollered at Grandpa.

"It's that danged mule," he yelled back. "We gotta go see what's the matter with him."

Well, we run out there and there was that mule just a-jumpin' and a-yellin' fit for murder. We tied him down so we could see what was the matter and all of a-sudden, grandpa started cussin'.

"What's the matter?" I said.

"Turn loose of that mule's ear with your teeth and go git me the pliers," he said. "The durned fool came into the barn where we were dancin' and laid down and his whole side is plumb stuck full of toenails."

Yes, sir, I'm telling you they got real swing there.

My Uncle Cy Perkins is the champion square dance caller in Arkansas but he almost was barred from callin' dances until they figgered out a way to save him.

When Uncle Cy got started swingin' his callin', man, you just couldn't help yourself you sure had to swing it too.

The time they almost barred him was at the formal dance the Ladies Civic Improvement and Cultural Association for the Uplift of Van Buren society gave in Uncle Hod's barn.

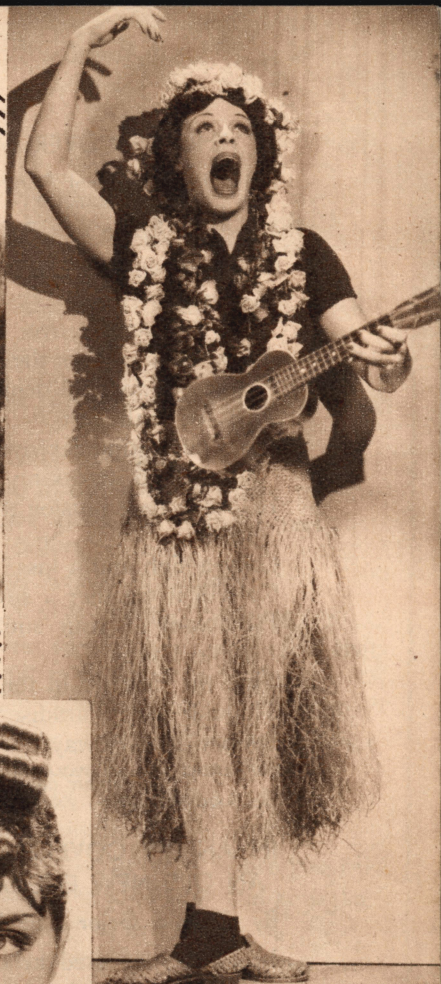
Uncle Cy was feelin' purty good that night and he was in his best form. Along about midnight, he was goin' full blast and he sure could work the crowd up. As I said this was a formal dance and we all had to wear shoes.

Right at the time that things were goin' the fastest, it was grandpa Snazzy's time to swing Lizzie Smith. He wasn't used to the shoes and the durned things slipped and he let go of her. She sailed right out the barn door and they had to get the Van Buren fire department to get her down out of the pine tree.

Well, that almost wrecked Uncle Cy but then they figgered that if all the men wore sandpaper gloves it would be all right and he never did have another accident.

SWINGING IT!

By Martha Raye



THEY told me that someone wanted me to write an article on swing music. So before I started to write I set out to find what "swinging it" meant.

On Page 2551 of a current dictionary, I found this:

"Swing it: hang it."

That wasn't much help. It sounded more like a threat. So I went over to the office of Leo Robin and Ralph Rainger who wrote my swing number in "Waikiki Wedding."

"Boys," I said placatingly, shoving aside a stack of manuscripts of both music and lyrics, "that was a swell number you wrote for me."

Leo pulled a lyric out of the typewriter and dropped it in the wastepaper basket.

"Now, what is it?" he growled menacingly.

"Well, you see, I want to know what swing music is," I said.

Leo and Ralph howled in duet: "We don't write swing music."

Now that wasn't much help, either.

I went out the door and heard the typewriter hit it behind me.

Then I went up to see Boris Morros of Paramount Pictures.

"Are you safe?" I asked.

"Huh?" he said.

"Well, I mean do you know anything about music," I said.

Morros kinda gulped and let out a choking sound and I saw that he had misunderstood. You see, he's the musical director of the whole darned works.

"Wait a minute, wait a minute," I yelled as I saw his hand going towards a paper weight. "You don't understand. I gotta find out what swing music is. Can you tell me."

He smoothed down.

"Well, now, that's different," he said. "Of course I can."

He leaned back in his chair and stuck his thumb in his vest. I may be wrong but he sounded something

like this:

"Swing is a current euphemism applied to an acutely stimulating concatenation of melodic allure with underlying, superimposed and unfailingly emphatic rhythmic pattern decorated by unpredictable and sometimes unpremeditated ad lib solo instrumental embroideries, the whole constituting a deliberately informal assault upon the auditory, motor and emotional centers of the brain."

What a lotta help that guy was!

I went over to see Al Siegel, my voice coach.

"Al," I said, "you gotta help me out. I've got to write something about swing music. Now, tell me, Al, what is swing music."

"An Irish picnic," he said.

"Huh?" I gulped.

"That's right," he said, "the leader goes on a toot and it's every man for himself."

So you see these guys who say that to get by you have to know something about what you're doing, just don't know what they're talking about.

I remember back when I was a little kid in vaudeville, they used to have ragtime. I sang "Ja Da" and all those things in those days.

Then came the time when they had jazz and everybody started turning up their noses at it.

So instead of singing jazz, I decided that what the people wanted to hear were these sweet sentimental ballads and many's the time that I brought tears with "Mother Machree." Trouble was they were my own tears.

I almost starved to death before I found out that I was wrong.

By that time, the era of "hot" music came along and I went "hot."

Now I'm singing swing. At least they say I am. I don't know. I've

(Continued on page 32)



THUNDER OVER PARADISE

(From the Paramount Picture "Rose of the Rancho")

By Leo Robin and Ralph Rainger

Our love was a Paradise but now so soon

There is thunder over Paradise
And a cloud across the moon
A voice in my soul denies
That we shall part
But there's thunder over Paradise
And a cloud across my heart.
Is love a mere illusion that is doomed to die,

Only a sigh and a kiss?
Or will it weather a storm like this?
I'll dream of your smiling eyes the while I pray
That the thunder in the skies,
Thunder over Paradise
Soon will roll away.

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IN AN IVY COVERED ARBOR ON AN OLD NEW ENGLAND LAWN

By Jimmie Grier and Lyle Moraine

In an ivy covered arbor on an old
New England lawn

I found my sweetheart waiting in our
rendezvous when night was coming
on

As two arms reached out to greet me
All my heart and soul were drawn
To the one who came to meet me on
the ivy covered arbor on the lawn.
When in tears alone at last we under-
stood

We'd renew our love story of the
past

It seemed too good to be true
With a kiss I left her smiling, for we
kissed "Good Night" at dawn
In an ivy covered arbor on an old
New England lawn.

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A RENDEZVOUS WITH A DREAM

(From the Paramount Picture "Poppy")

By Leo Robin and Ralph Rainger

When the moon begins to beam
I'll have a rendezvous, a rendezvous
with a dream.

Down beside a rippling stream
My heart will lead me to a rendezvous
with a dream.

Then you will say that you love me
and hold me so tight

But like the stars above me
You'll fade away in the light
But when at last my dream comes
true

I'll have a rendezvous, a rendezvous
with you.

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AND THEN SOME

By Tot Seymour and Vee Lawnhurst

I think you're gorgeous, you're
charming,

You're handsome, You're perfect and
then some

You've got me dazzled and Frantic,
Excited, Romantic

And then some

I used to think I was cold as could
be

But I'll agree the joke is on me
Quick as a wink I knew I had it bad
If love can drive you crazy

Then I wanna go mad, I wanna go
mad

I'll kiss you, Caress you

I'll spoil you and "yes" you, And
then some

I'll be your shadow, Your slave, Your
army and navy and then some

I cross my heart I'll be yours from
tonight

You've got me right under your
thumb

'Cause you're gorgeous, You're
charming

You're handsome, You're perfect and
then some.

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THE DAY YOU CAME ALONG

(From the Paramount Picture "Too Much
Harmony")

By Arthur Johnston and Sam Coslow

My heart went leaping the day you
came along.

Forgot my weeping the day you came
along,

Before I knew it I hummed a little
song

The day you came along.

I only drifted before you came along.

The fog was lifted because you came
along,

I sent the black-birds right back
where they belong

The day you came along.

Men have conquered nations, other
men have set them free,

Pioneers have crossed the sea.

You can turn the pages thru the ages,
but to me

'Twas the most eventful day in
history!

Two souls were mated the day you
came along.

A world created the day you came
along.

One glance convinced me, I knew I
wasn't wrong

The day you came along.

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CROSS PATCH

By Tot Seymour and Vee Lawnhurst

Cross patch how can any one be so
cross

Won't you tumble off your high horse
You know you love to be loved

Cross patch if you feel the wind
change, they say

It will make your face stay that way
and then you'll never be loved

Cultivate a smile sweet and sunny

You can catch a fly with honey you're
actin' so spoiled

Shame—Shame everybody knows
your name

Cross patch don't you know it takes
two to fight

Won't you kiss and make up tonight
You know you love to be loved.

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I CAN'T ESCAPE FROM YOU

(From the Paramount Picture "Rhythm on
the Range")

By Leo Robin and Richard A. Whiting

I'm free as a wandering breeze
I'm free to wander any place I please
and yet

I can't escape from you.

I'm free as the birds in the trees,
I'm even free to sail the seven seas

and yet

I can't escape from you.

I could ride away and hide away,
Where we were miles apart

But when I got there I'd find you
there

Right in my heart.

And so you see that I'm really not
free

I'm so afraid you might escape from
me

And yet I can't escape from you.

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HERE'S LOVE IN YOUR EYE

(From the Paramount Picture, "Big
Broadcast of 1937")

By Leo Robin and Ralph Rainger

Here's love in your eye and may it
keep on glowing,

Love in your eye just for me.

You look divine, and when we dance
or dine, dear,

My head goes reeling but not from
wine.

There's love in my heart and it will
keep on growing,

I know that I'm aiming high,

But here's a toast to what I want the
most;

Here's love! Love in your eye!

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THE MERRY-GO-ROUND

(From the Paramount Picture "Champagne Waltz")

By Ann Ronell

On the Merry-go-round we'll go merrily 'round and around
'Round and around up to heaven and down
'Round and around up to heaven and sound
Magical sound of the Merry-go-round
Oh! we'll be so happy just you and I
Happy ever after—Never a care as around we fly
Hearts so full of laughter—On the Merry-go-round
We'll go merrily round and around
Round and around up to heaven and down

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PARADISE IN WALTZ TIME

(From the Paramount Picture "Champagne Waltz")

By Sam Caslow and Frederick Hollander

Paradise in waltz time, isn't it enchanting?
How the music lifts me to the skies
While you're clinging, you tremble to strains that resemble the rhythm our hearts improvise
Blissfully we're swaying, why are we delaying
Everything you're saying with your eyes 'Mid the whirl of gaiety and wine, Heaven's own design made our hearts combine
We found all this wonderland divine in a little waltz dream for two
So I call this wonderland divine Paradise in waltz time with you.

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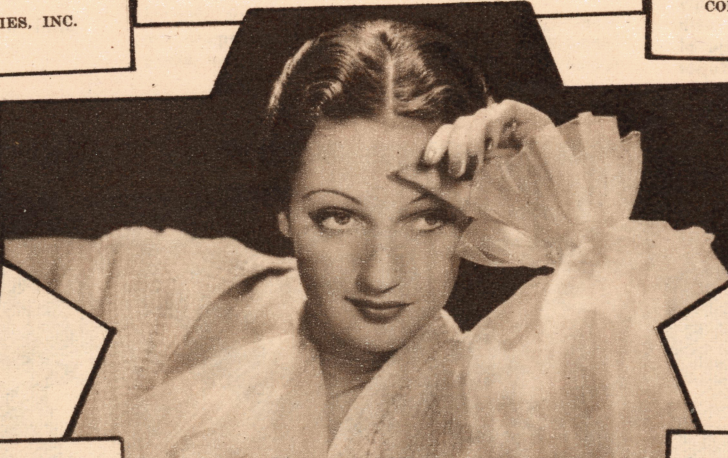
TWINKLE, TWINKLE, LITTLE STAR

(From the Grand National Picture "Hats Off")

By Herb Magidson and Ben Oakland

Twinkle twinkle little star
Way up in the heavens where you are
Oh shine from above for I feel that I'm falling in love
Twinkle twinkle in the sky
While I give romance another try
Oh shine silv'ry light for I feel that tonight is the night
Confidentially does she care for me?
Did I hear you say that ev'rything's O.K.
Oh that's all I want to know
Twinkle twinkle little star
Way up in the heavens where you are
Oh shine from above for I'm sure that I'm falling in love.

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YOU GAMBLLED WITH LOVE

(From the Paramount Picture "Her Husband Lies")

By Ralph Freed and Burton Lane

What is there to do, and what is there to say,
We've drifted like the clouds up above.
Ev'ry night you stayed away
You gambled with love.
You forgot romance for ev'ry game of chance,
Your heart was in a spin of the wheel.
Now the magic cards reveal
You gambled with love.
I was fool enough to love you dearly
Hoping I'd get a break.
You, you might have loved me more sincerely,
Knowing my heart was at stake.
What is there to do, and what is there to say,
Romance was not the game you could play.
Now you have to pay the cost,
You gambled and lost.

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MOONLIGHT AND SHADOWS

(From the Paramount Picture "The Jungle Princess")

By Leo Robin & Frederick Hollander

Moonlight and shadows and you in my arms
And a melody in the bamboo tree, my sweet
Even in shadows I feel no alarms while you hold me tight in the jungle night, my sweet.
Close to my heart you always will be
Never, never, never to part from me
Moonlight and shadows and you in my arms
I belong to you, you belong to me, my sweet.

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NO MORE TEARS

(From the Paramount Picture "Her Husband Lies")

By Ralph Freed and Burton Lane

No more tears, love is gone,
But there's no more tears
I'll go on as ever thru the years,
But with no more tears.
No more sighs, no more lips with romantic lies,
For I'll lock my heart when love appears,
There'll be no more tears.
I still can feel the bliss of his kiss,
As I sadly reminisce,
But I find I'm resigned now to leave it all behind.
No regrets, love is gone but there's no regrets
And among my precious souvenirs
There'll be no more tears.

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SONG HITS *Preview*

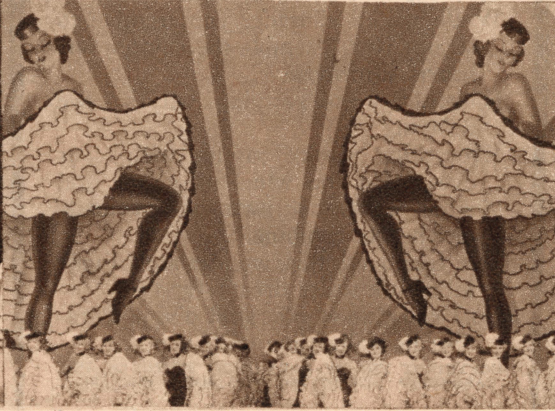


**"THE KING AND THE CHORUS GIRL" starring
FERNAND GRAVET—JOAN BLONDELL
EDWARD EVERETT HORTON**

Mervyn LeRoy Production—a Warner Bros. Picture



Ex-king Alfred the Seventh bored by kingly formalities takes his residence in gay Paris with Count Humbert and Countess Anna in charge of his household. Awakening from a drunken stupor of several days, Anna and Humbert interest him in going to the Folies Bergere.



The Folies Bergere bores the king.



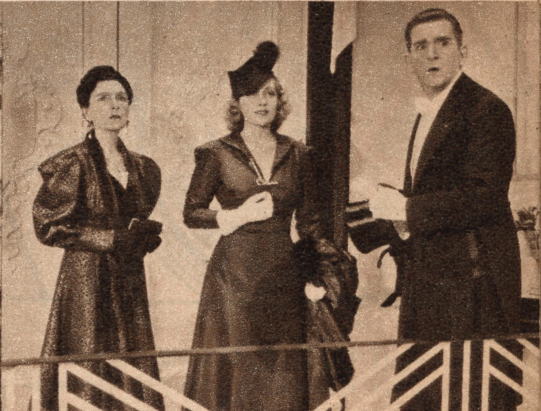
Until a young American chorus girl flirts with Alfred with mirror reflections.



That catch the Ex-king in the eye and arouse his interest.



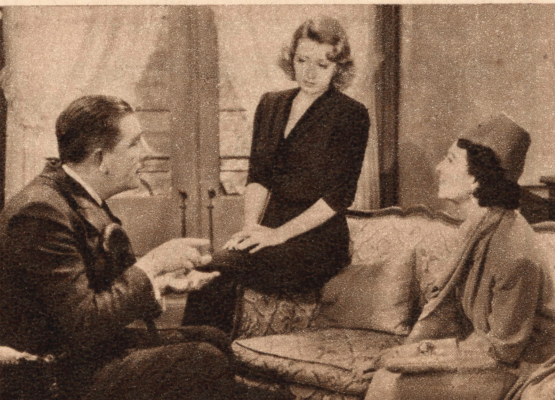
He makes Humbert ask her for dinner that evening . . . the girls' dressing room is astir with the news.



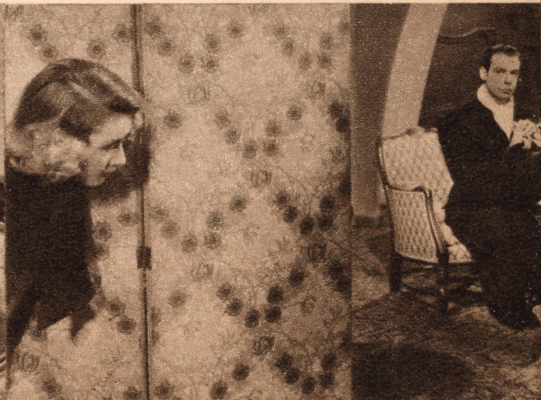
The girl, Dorothy, arrives . . . to find Alfred asleep . . . insulted she leaves.



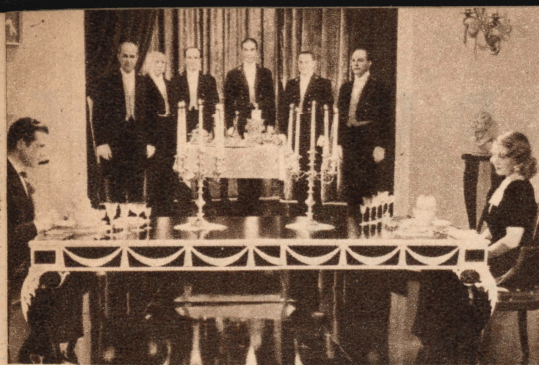
Alfred is told by Humbert, who has been conniving with Anna, that she refused to come until personally called for. Alfred is stunned at the chorus girl's independence, yet he's interested.



Meanwhile, Humbert and Anna ask Dorothy if she won't cooperate in a little scheme to keep Alfred sober. Tell her Alfred's reaction to her supposed independent attitude . . . She agrees to the plan.



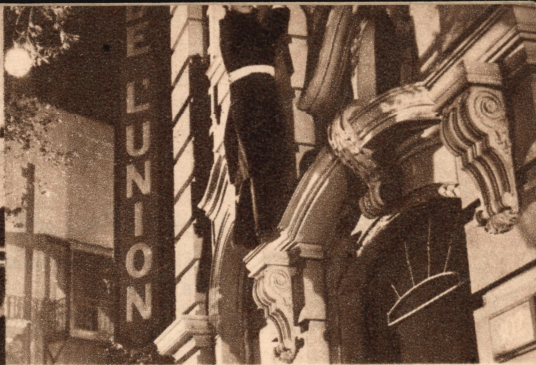
Alfred calls . . . Alas, Alfred waits . . . But Alfred is sober!



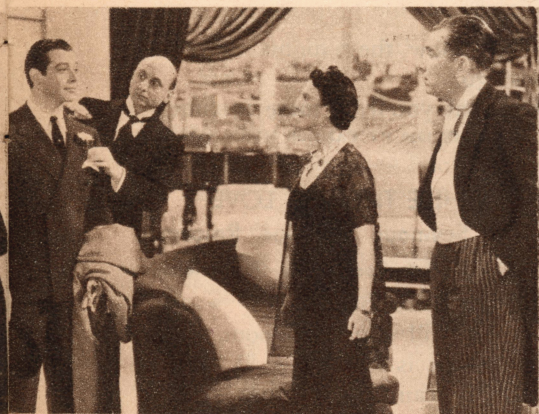
Dinner is had . . . all is well until Alfred takes her early flirtatious actions as classifying her . . . and advances . . . yes, a bit too boldly. She leaves in haste.



Turning to drinks, Alfred's ire does rise. He decides to win out . . . remembers his ancestors who never took backward steps.



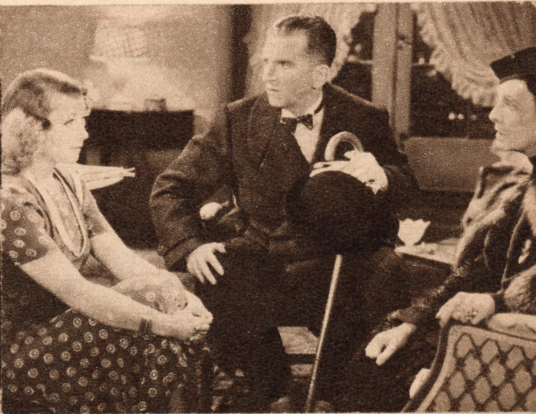
He charges upon her domicile with an accent on ascent.



All works out . . . Alfred breathes anew . . . life takes on a new invigorating gusto.



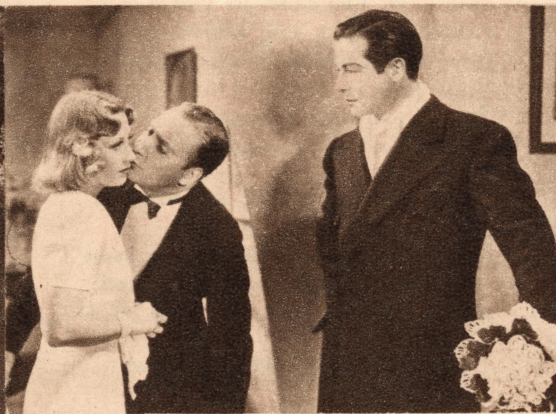
Dorothy finds he enjoys association with commoners and directs him to cafes, lakes, amusement parks, and places where he can completely forget his royal dignity and relax.



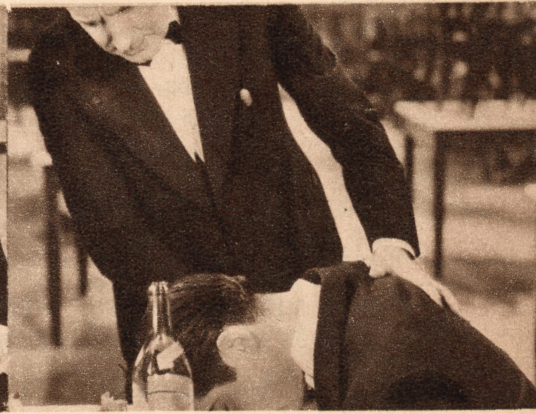
Having announced his love . . . Dorothy finds herself in a likewise state. Anna and Humbert say 'tis impossible . . . to lend credence, they make her agree to tell him she is already engaged.



When Alfred proposes, Dorothy . . . concealing her love for him . . . tells him of her pseudo-finance.



Alfred thinks it all over, decides that she couldn't do such a thing. Alfred calls . . . prewarned, Dorothy is supplied with a head-waiter from a local cafe who plays the part of her supposed fiancé. Alas, Alfred is convinced and leaves in a depressed state, displaying nonchalance about the whole affair.



He hurries to a cheap cafe to drown his sorrow. Alfred recognizes the head-waiter as the man Dorothy was supposed to marry. By accident they meet . . . a private supper is arranged . . . Alfred reveals his knowledge and Dorothy, humiliated, runs away, letting Alfred know that she truly loves him.



Alfred now realizes she does love him and rushes to the theatre after her . . . He finds she has packed and left for America.



Alfred obtains passage on the boat . . . charts the whole affair . . . Comes the happy ending.



A close up of the happy affair!

GIVE ME A MOMENT PLEASE

By Leo Robin, Richard A. Whiting and
W. Franke Harling

Radio Theme Song featured by Rubinoff and
His Violin

Give me a moment please,
A moment please,
One word, one smile, one thrill.
Let me enfold your charms,
Within my arms,
You should, you must, you will.
I never knew that one like you
Could bring me to my knees,
Lift me and let me rise to Paradise,
For just a moment,
Please, give me a-dise for just a
moment please.

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WHILE HEARTS ARE SINGING

(From the Paramount Picture "The Smiling
Lieutenant")

By Clifford Grey and Oscar Straus

Radio Theme Song featured by Joseph Monti
While hearts are singing Spring will
remain,

Music is bringing love once again;
Listen in gladness melody rare
Melting our sadness into the air.
While hearts are singing love is for
you,
Lips will be clinging, dreams will
seem true.

Springtime is calling, now it is May,
Love while it sings to you,
Live for today,
Listen, it calls you now it is May;
Take what it brings to you,
Live for today!

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NONE BUT THE LONELY HEART

(From the Paramount Picture "Love in
Bloom")

By Tchaikovsky

Radio Theme Song

None but the lonely heart
Can know my sadness;
Alone, and parted far from joy and
gladness.
Heav'n's boundless arch I see
Spread out above me.
Ah! what a distance drear
To one who loves me!
None but the lonely heart
Can know my sadness;
Alone, and parted far from joy and
gladness,
Alone, and parted far
From joy and gladness.
My senses fail,
A burning fire devours me.
None but the lonely heart
Can know my sadness.

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BEYOND THE BLUE HORIZON

(From the Paramount Picture "Monte Carlo")

By Leo Robin, Richard A. Whiting and
W. Franke Harling

Radio Theme Song featured by Carl Fenton
and Lew White

Beyond the blue horizon,
Waits a beautiful day,
Goodbye to things that bore me,
Joy is waiting for me,
I see a new horizon
My life has only begun
Beyond the blue horizon
Lies a rising sun.

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YOUR LOVE IS MINE

By Jack Long and George Howard

Radio Theme Song

Your love is mine
How could I wish for more
Your love divine
Is all I'm asking for
I won't need the starlight, nor silvery
moon
I won't need a June night, nor flowers
in bloom
Your love is mine
A cherished dream come true
Your love divine
Will hold me close to you
I won't need to sing a love song
Love songs would be oh so droll
Your love is mine
My very life and soul.

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WHEN WE'RE ALONE

(Penthouse Serenade)

(From "The Hollywood Nine o'Clock Revue")

By Will Jason and Val Burton

Radio Theme Song featured by Freddie
Martin

Just a picture a penthouse 'way up
in the sky,
With hinges on chimneys for stars to
go by;
A sweet slice of heaven for just you
and I when we're alone.
From all of society we'll stay aloof,
And live in propriety there on the
roof,
Two heavenly hermits we will be in
truth
When we're alone.
We'll use life's mad pattern
As we view old Manhattan,
Then we can thank our lucky star,
That we're living as we are.
In our little penthouse,
We'll always contrive to keep love
and romance forever alive;
In view of the Hudson just over the
Drive,
When we're alone.

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IN TIME

By Tot Seymour and Ann Leaf

Radio Theme Song featured by Ann Leaf

In time, we'll be framed in starlight,
In time love will make this our night.
Thrills will guide our way it seems
Down a path of sweet dreams,
In time, I will make you care dear,
In time, kisses that we share will be
divine.

Altho, I know, these nights may come
and go,

I feel that you'll be mine in time.

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WHILE THERE IS LOVE

By Tot Seymour and Joe Reichman

Radio Theme Song featured by Joe Reichman

While there is love
A desert will start to bloom,
While there is love
Our castle can be one room
With that first kiss
We found how a thrill was born
At times like this
Romance comes without a warning.
If it should rain
The drops will be made of dew,
And like champagne
Our troubles are bubbles too.
The moon above looks down on a
world made heavenly
For you and me while there is love.

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I'M A BLACK SHEEP WHO'S BLUE

(From the Paramount Picture "Little Miss
Marker")

By Leo Robin and Ralph Rainger

Radio Theme Song featured by Jimmy Grier

I'm just a black sheep who's blue,
Why did I stray from the fold,
Why did I learn that lovers are not
always true,
And even love can be sold.
I've got to be what I am,
I've got to do what I do,
Because a kiss can make me as meek
as a lamb,
But I'm a black sheep who's blue.
They call it Paradise,
And yet it leaves me with a sigh.
I've got what money buys
But I want the things no money can
buy.

I'm ridin' high for a fall,
Where will I go when I'm thru,
Why doesn't someone take me away
from it all;

I'm just a black sheep who's blue.

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ME SONGS

ONE HOUR WITH YOU

(From the Paramount Picture "One Hour With You")

By Leo Robin and Richard A. Whiting
Radio Theme Song featured by Jacques Renard

I could love one hour with you
One hour of just being with you
Then I could say what I'm feeling
and concealing in my heart
Tonight when all our dancing is thru
And moonbeams fall on roses and dew,
Perhaps you may even say that you love me too,
And let me stay one hour with you.

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STARS IN THE SOUTHERN SKY

By Joseph Linz and Pem Davenport
Radio Theme Song

Stars in a southern sky
We will follow your trail of romance
My beloved and I
Stars in the southern blue
You have brought us enchantment tonight
And our love will be true
Deep in my heart
Is the echo of a southland song
Here in my heart
Is the happiness I've always longed for
Stars in a southern sky
In this land of eternal romance
Love will never die.

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BLOW THE MAN DOWN

By Phillips H. Lord, May Singhi Breen and Peter De Rose

(Official Sea Chantey of the Seth Parker Expedition)

Radio Theme Song

Blow the man down, sailor, blow the man down,
T' me Wey! Hey!
Blow the man down.
Rolling along we keep singing a song,
Give me some time to blow the man down
We'll sail o'er the ocean blue,
Our hearts as light as the foam.
We'll drop our anchors when day is through
In the harbor of home sweet home.
So blow the man down, sailor,
Blow the man down,
T' me Wey! Hey!
Blow the man down.
Rolling along we keep singing this song:
Blow, blow the man down.

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COULD I BE IN LOVE?

(From the Paramount Picture "Champagne Waltz")

By Leo Robin and William Daly
Radio Theme Song featured by Gladys Swarthout

Is that a moon in the sky above?
How would I know?
How could I know?
How can I tell what is high above?
All that I see is you.
Is that a rose?
Is that a star?
All that I see is how charming you are.
Somehow my heart seems to fly above,
I wonder, could I be in love?

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NIGHT IN MANHATTAN

(From the Paramount Picture "The Big Broadcast of 1937")

By Leo Robin and Ralph Rainger
Radio Theme Song

Night in Manhattan
A million people at play
Night in Manhattan
They're only starting the day
Come along and see that happy isle
Wear "The smile that wins."
Stayin' home is out of style
Wake up! Life begins at night in Manhattan
We'll dance the darkness away
Night in Manhattan
So there's a piper to pay
Say tell that guy to send a bill
Let him wait
What a thrill Manhattan lives at night.

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HELLO, MY LOVER, GOOD-BYE

(From "Here Goes the Bride")
By Edward Heyman and John W. Green

Radio Theme Song

As I have roamed around
I've always found
That love will come and love will die.
It's always: "Hello, My Lover, Good-bye."
There often came a night that brought delight,
But ended with a lonely cry.
It's always: "Hello, My Lover, Good-bye."
I would be clay within love's hands;
I would obey all love's commands.
Yet like the ever shifting sands, I drift away!
I only hope to find some peace of mind
And put an end to wond'ring why
It's always "Hello, My Lover, Good-bye."

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OUT OF NOWHERE

By Edward Heyman and John W. Green

Radio Theme Song

You came to me from out of nowhere,
You took my heart and found it free.
Wonderful dreams, wonderful schemes from nowhere;
Made ev'ry hour sweet as a flower for me.
If you should go back to your nowhere,
Leaving we with a memory.
I'll always wait for your return out of nowhere;
Hoping you'll bring your love to me.

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A MELODY FROM THE SKY

(From the Paramount Picture "The Trail of the Lonesome Pine")

By Sidney D. Mitchell and Louis Alter
Radio Theme Song

Love is ev'rywhere its music fills the air
All nature seems to hum "A melody from the sky!"
Over on the hill I see a whippoorwill
I hear his song become "A melody from the sky!"
And there's a blue bird singing to his lady love, above,
A love song taken from the whisp'-ring breeze in the trees.
Love is ev'rywhere its music fills the air
All nature seems to hum "A melody from the sky!"

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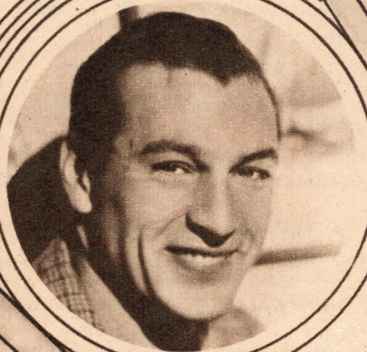
COCKTAILS FOR TWO

(From the Paramount Picture "Murder at the Vanities")

By Arthur Johnston and Sam Coslow
Radio Theme Song featured by George Vincent and Don Albert

In some secluded rendezvous,
That overlooks the avenue,
With someone sharing a delightful chat,
Of this and that and cocktails for two.
As we enjoy a cigarette,
To some exquisite chansonette,
Two hands are sure slyly meet
Beneath a serviette, with cocktails for two.
My head may go reeling,
But my heart will be obedient,
With intoxicating kisses
For the principal ingredient.
Most any afternoon, at five
We'll be so glad we're both alive.
Then maybe fortune will complete her plan,
That all began with cocktails for two.

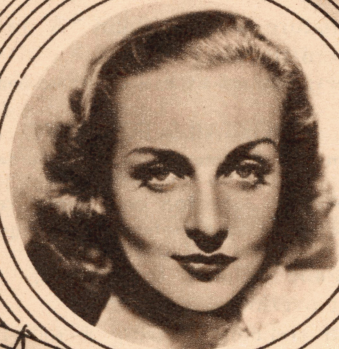
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Jack Benny: "LOVE IN BLOOM" not only because it was a great tune, but because it gave him one of the best running gags for his radio program. He has apologized to Leo Robin and Ralph Rainger, the writers, for kidding the song so much, because he really likes it. He vows that some day he is going to play it through on his violin without an interruption.



Gracie Allen: "THE STAR SPANGLED BANNER," because husband George Burns won't take any exercise. But he has to stand up every time it is played, and sit down again when it is finished, and Gracie wishes more bands would play it so George could stand up and sit down often enough to get a sylph-like figure.



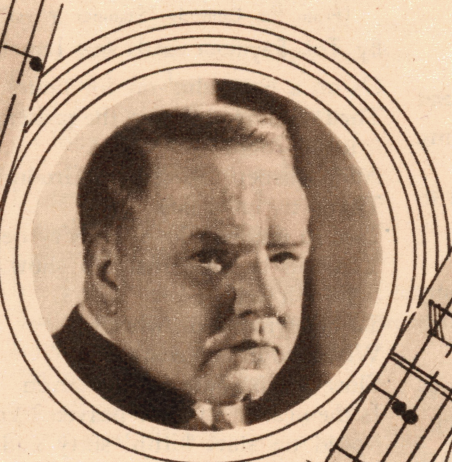
Gary Cooper: "HOME ON THE RANGE", probably because he hails from Montana, used to be a cowboy, and really feels more at home on the open range than anywhere else. He prefers cowboy ditties of all kinds, and has a complete collection of every cowboy tune Crosby has recorded.



Carole Lombard: "STARDUST", because she thinks Hoagie Carmichael's tune is probably the grandest popular song ever written, and that it will never lose its popularity. It has a haunting rhythm that never loses its flavor, and for her it always will be tops.

Bing Crosby: "I SURRENDER DEAR", because this is the song he was singing, while he was one of the "Three Rhythm Boys" in a Los Angeles dance spot, when he first met, and courted, his wife, Dixie Lee. He used to dedicate the song to her, regularly, and after they were married, it was a long time before Bing ever would sing it on the air, preferring to keep it "their song."

PARAMOUNT



A black and white portrait of a woman with short, curly hair, framed by concentric circles and musical notes. The woman has a soft expression and is looking slightly to the side. The background of the portrait is a light, textured surface. The entire image is set against a dark background with musical notes and staff lines visible in the corners.

A circular portrait of a woman with blonde hair and a bow, framed by musical notes and staff lines.

WHERE HAVE YOU BEEN ALL MY LIFE?

(From the Grand National Picture
"Hats Off")

By Herb Magidson and Ben Oakland

Where, where have you been all my life

I've waited all of my life for you to appear

And at last you're here

I never felt this way before, I only know I adore everything you do

Ev'rything that's you

Always thought words like "I love you," were meant to be in a song

A phrase to be rhymed with "above you"

But I knew I was wrong

When you came along, oh where, where have you been all my life?

Now that I found you, my life will be so divine, now that you are mine.

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MY SUGAR TAKES ME WITH A GRAIN OF SALT

By Carmen Lombardo and John Jacob Loeb

My sugar takes me with a grain of salt

I never know where I stand

She never takes me seriously

Or even holds my hand

My sugar takes me with a grain of salt

She won't believe what I say

She's acting so mysteriously

Her thoughts are far away

My love affair gets me nowhere

And I repeat that her kiss is bitter sweet.

My sugar takes me with a grain of salt

Why doesn't she realize

I love her, oh, so seriously

Why doesn't she get wise.

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AN INVITATION TO HAPPINESS

By Tot Seymour and Vee Lawnhurst

An invitation to happiness

Is in my lips, my eyes, my heart that cries "please stay"

An invitation to happiness

Is in my arms, my smile, so take me while you may

Hold me, don't be afraid

You'll find that heaven is made of

An invitation to happiness

I offer you tonight when I invite your love.

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US ON A BUS

(From the Comedy "Summer Wives")

By Tot Seymour and Vee Lawnhurst

Us on a bus ridin' on for hours

Thru the flowers when the passengers make room

And whisper "Bride and Groom"

That's us on a bus.

Two in one seat love on ev'ry detour

You can be sure that I'll show you how it feels

To honeymoon on wheels

With two in one seat.

Slow down route twenty-seven

Is the nearest thing to heaven I know.

Speed up start hittin' sixty and my heart'll jump and thump

Ooh! what a bump. Us on a bus.

Kisses intimating that we're waiting

Till it's time to light the lamps

And head for tourist camps

That's us on a bus.

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TALKING THROUGH MY HEART

(From the Paramount Picture, "The Big Broadcast of 1937")

By Leo Robin and Ralph Rainger

When I talk of this 'n' that

I'll admit I may be talking through my hat.

But when I say I love you

I'm talking through my heart.

Though it often isn't right

I agree with people just to be polite

But when I say I love you

I'm talking through my heart.

I might say more than I do

But the words refuse to come.

Yet the fact that I'm in love with you, (lovely) you,

Shows I'm not so dumb,

Something magic in your eye makes it

hard for me to speak above a sigh

But when I say I love you and want

you to say you love me too

I'm talking through my heart to you.

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PLEASE KEEP ME IN YOUR DREAMS

By Tot Seymour and Vee Lawnhurst

Please keep me in your dreams,

In your sweet dreams let me hold you;

When through your window the breeze comes winging

It's just bringing this love song that I'm singing

Please, keep me in your dreams,

My kiss, it seems, must have told you.

My heart you'll borrow until tomorrow.

So please keep me in your dreams.

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SWEETHEART WALTZ

(From the Paramount Picture "College Holiday")

By Ralph Freed and Burton Lane

We've waited so long for our favorite song,

For the song that we call our own.

So rest your head on my shoulder,

And we'll dance the sweetheart waltz.

Although there are more than we two on the floor,

We'll pretend that we're all alone.

So rest your head on my shoulder

While we dance the sweetheart waltz.

Close your eyes and drift to Paradise,

And there together let us stay,

Until the music fades away.

The dance will be through,

But if I only knew,

You'd be mine when the music halts.

Our hearts would go right on dancing

At the end of the sweetheart waltz.

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BETTER GET OFF YOUR HIGH HORSE

By Cliff Friend and Dave Franklin

You better get off your high horse, Whoa! baby

You're ridin' kind of high tonight

I know that you rate a high horse but oh! baby

The way you're treatin' me's not right

You're beautiful and you show it

Wonderful and you know it

Maybe that's why you abuse me

Come on and love me or you're gonna lose me

Better get off your high horse, Whoa! baby

If you'll be nice to me I'll be nice to you.

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DANCING INTO MY HEART

(From the Paramount Picture "Hideaway Girl")

By Ralph Freed and Burton Lane

The music is playing and it's so entrancing

Darling you're dancing into my heart

Tho' others around us know that we're romancing

Just keep on dancing into my heart

I'm certain you'll guess it so let me

confess it, the moment the song is thru I'm gonna belong to you.

It's my head that goes 'round not the music I found

A future with you I'm sure is well worth chasing.

Darling you're dancing into my heart.

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THE BRIDE COMES HOME

(From the Paramount Picture "The Bride Comes Home")

By Vee Lawnhurst and Tot Seymour

The bride comes home and she tells
her friends the trip abroad was so
glorious
For they honeymooned in places that
were notorious
But whenever their routine became
too laborious
They'd start in takin' time out for
love
The bride comes home with a cook-
book she makes hash that is so
delectable
And her dishpan hands are starting
to be detectable
She is so absorbed in dusting and
being respectable
She puts off takin' time out for love
And in their first little quarrel, he lays
down the law while she has her say
She runs right back to Mother, but
finds that her Mother has moved
away and there's no place to go
So the bride comes home
Though at times they find their
hobbies are so diversified
They agree it's nice to stay at home
by the fireside
After all, she knows the duties of
ev'ry blushing bride
That's why she's takin' time out for
love.

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THE HOUSE JACK BUILT FOR JILL

(From the Paramount Picture "Rhythm on the Range")

By Leo Robin and Frederick Hollander

We could have a home that seems
made out of dreams,
High upon a sunkissed hill:
And I suggest we call our little nest,
"The house Jack built for Jill."
We could have a room that seems
made out of beams
Borrowed from the moon above
A cozy place with not a lot of space,
But lots of room for love.
Each morning we would part.
There among the flowers, under the
blue.
Still I would leave my heart
Just to keep the hours cheerful for
you.
Living in our own sweet way day
after day
We could make the sun stand still
And you and love would make a
heaven of
"The house Jack built for Jill."

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I DON'T WANT TO MAKE HISTORY

(I Just Want To Make Love)
(From the Paramount Picture "Palm Springs")

By Leo Robin and Ralph Rainger

Columbus took a chance,
And I would take a chance,
As long as there's a moon up above,
But I don't want to make history,
I just want to make love.
Napoleon took a chance,
But when I think of France,
It's Josephine that I'm thinking of.
'Cause I don't want to make history,
I just want to make love.
We all can't be heroes,
We all can't be great,
Right now I'll settle for a love affair,
And the dickens with affairs of state.
I hear a call to arms,
But sentimental arms.
My banner is the moon up above,
For I don't want to make history,
I just want to make love.

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IT CAN'T HAPPEN HERE

By Tot Seymour and Vee Lawnhurst

It can't happen here
'Cause your Uncle Sam is on his toes
Ev'ry workman, clerk and farmer
knows it can't happen here
It can't happen here
Ev'ry Yankee mothers' son of you
knows the red can't leave the white
and blue
It can't happen here
See that statue of liberty down in the
bay
If that old gal could talk, Here's what
she'd say
It can't happen here
Let 'em tear up I. O. U.'s by gum
Let 'em fight their fights till kingdom
come
It does happen there, Yes it has hap-
pened there
But here, no, it can't happen here.

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I ADORE YOU

(From the Paramount Picture "College Holiday")

By Leo Robin and Ralph Rainger

Was it your eyes that set me aglow?
Am I enchanted? Enchanted or no,
I adore you, wonderful you
Was there a moon and where did it
go?
Are you a vision? A vision or no
I adore you, wonderful you
Is that cool summer breeze or the
song in the trees
Just a part of a dream in my heart?
Why do you sigh and look at me so?
Am I enchanted? Enchanted or no
I adore you, wonderful you.

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THE GRADUATION WALTZ

By Al J. Neiburg, Marty Symes, Jerry
Levinson

You were just seventeen and as sweet
as a dream,
When we danced the graduation waltz
In your eyes I could read
Where our footsteps would lead
When we danced the graduation
waltz.
I gave you my pin, you gave me your
ring,
That was the happy beginning
Though our school days are through
Love began there with you
When we danced the graduation
waltz.

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IT'S YOU I'M TALKING ABOUT

(From the Paramount Picture
"Florida Special")

By Mack Gordon and Harry Revel

It's you I'm talkin' about whenever
I'm talkin' Baby
Tellin' ev'ryone I chance to meet that
you're the sweet, that can't be beat,
that you're ace high topper than
the top.
It's you I'm singin' about whenever
I'm singin', Baby
Singin' your praises Till I win you,
please give in you I'll continue Till
the day I die, Never gonna stop
You're the daisy I'm wearin' in my
lapel,
If I'm crazy, what's the reason? Can't
you tell?
It's you I'm dreamin' about whenever
I'm dreamin' Baby
You're the lovely one I have to bow
to and I vow to love you darlin'
Long as one and one makes two I'll
keep on dreamin' and keep on
singin' and keep on talkin' of you.

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SONG FOLIOS

Bing Crosby Dance Folio No. 1

Bing Crosby Dance Folio No. 2

Popeye Song Folio

All containing Hit Songs from

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and POPEYE CARTOONS**

Postpaid—50c each

Famous Music Corporation

1619 Broadway,
New York, N. Y.

A LITTLE WHITE GARDENIA

(From the Paramount Picture "All the King's Horses")

By Sam Coslow

For I bring a little white gardenia
As refreshing as a day in May
You may wear it if you care or toss
it away.

If you look into this white gardenia,
There's a message there I dare not
say

That I'll let this little white gardenia
convey.

Who knows? Tomorrow we may be
together, or so far apart.

Take the token of my love
Cherish it and keep it close to your
heart.

If our paths should ever cross again,
dear,

Accident'ly or by fate's design

If you wear a little white gardenia,
I'll know you are mine.

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THANKS

(From the Paramount Picture "Too Much Harmony")

By Arthur Johnston and Sam Coslow

Thanks for all the lovely delight
I found in your embrace

I'm thankful tho' I know it's ending
all too soon.

And thanks for unforgettable nights
I never can replace,

And memories that linger like a
haunting tune.

It is better to have loved you dear and
lost,

Than never to have loved at all.

It is better, for no matter what the
cost

I held the world in sway an Emperor
for a day.

And thanks again for taking me on
the road to Paradise,

We lost our way, but still I must
convey my thanks.

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LONG AGO AND FAR AWAY

(From the Paramount Picture "Three Cheers for Love")

By Leo Robin and Ralph Rainger

You were lovely I was lonely On a
night so long ago and far away
You were smiling I was sighing I
could think of nothing sweet
enough to say

So I kissed you Oh! I know the
moon was not to blame, I know
because I feel the same today

You will always be as lovely as you
were so long ago and far away.

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WHY DREAM

(From the Paramount Picture "The Big Broadcast of 1935")

By Leo Robin, Richard A. Whiting
and Ralph Rainger

But why dream at a time like this
when a single kiss is a dream that
is true

Why dream of a song unsung when
the night is young and my heart
sings to you.

Too soon will come the time for
dreaming

Too soon the sleepy moon will go,
dear

So dear, why dream when it's love
we feel and the thrill is real.

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YOU CAME TO MY RESCUE

(From the Paramount Picture "The Big Broadcast of 1937")

By Leo Robin and Ralph Rainger

You came to my rescue,

I was low, I was frantic.

You came to my rescue,

It was oh! so romantic.

I saw you and adored you and I
began to live,

Here's something to reward you,

My heart is all I can give.

You found me in danger of a life ever
dreary.

You found me a stranger alone,
alone!

Some angel had to save me,

I prayed to stars above,

And you came to my rescue with love.

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IN THE MIDDLE OF A KISS

(From the Paramount Picture "College Scandal")

By Sam Coslow

In the middle of a kiss—suddenly it
dawned on me

In the middle of a kiss—I knew you
were mine

In the middle of a sweet embrace that
you at first resented

Remember how surprised we were to
find we really meant it?

In the middle of a sigh we stumbled
into Paradise

In the twinkle of an eye we lost it
again

For we didn't comprehend that our
dream of love would end just the
way it began

In the middle of a kiss

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IF I SHOULD LOSE YOU

(From the Paramount Picture "Rose of the Rancho")

By Leo Robin and Ralph Rainger

If I should lose you

The stars would fall from the sky

If I should lose you

The leaves would wither and die

The birds in Maytime

Would sing a mournful refrain

And I would wander around hating
the sound of rain.

With you beside me

The rose would bloom in the snow

With you beside me

No winds of winter would blow

I gave you my love

And I was living a dream,

But living would seem in vain

If I lost you.

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I WISHED ON THE MOON

(From the Paramount Picture "The Big Broadcast of 1935")

By Dorothy Parker and Ralph Rainger

I wished on the moon for something
I never knew

Wished on the moon for more than
I ever knew

A sweeter rose, a softer sky an April
day that would not dance away

I begged a star to throw me a beam
or two

Wished on a star and asked for a
dream or two

I looked for every loveliness it all
came true

I wished on the moon for you.

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DOUBLE TROUBLE

(From the Paramount Picture "The Big Broadcast of 1935")

By Leo Robin, Richard A. Whiting and
Ralph Rainger

I've got trouble, Double trouble,
What a business, oo—oo

When one is such a headache I have
to be in love with two.

If I choose one then I lose one, Such
a business oo—oo

I really shouldn't suffer, My heart is
big enough for two

I can talk with them, I can walk with
them

Even spoon with them, but I can't go
on a honeymoon with them.

And that's my trouble, double trouble,
I don't know what to do

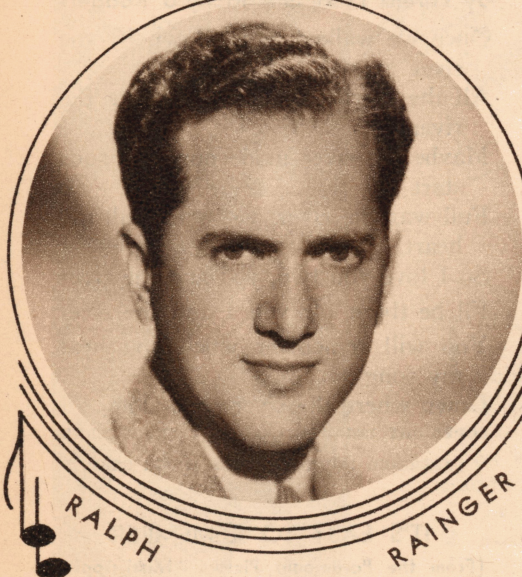
I'm as crazy as a cuckoo from tryin'
to be true to two

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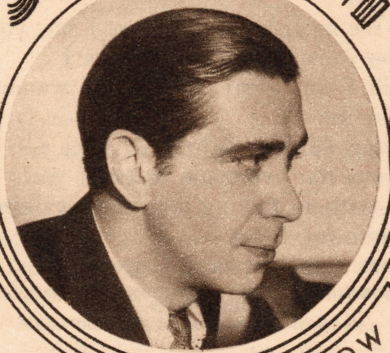
THE

MUSIC

SAY IT WITH



RALPH



SAM



LEO

ROBIN

HOLLYWOOD boasts the most imposing list of popular song writers in the world, and in the front rank of this army of composers, are Ralph Rainger, Leo Robin, Sam Coslow, Frederick Hollander, Victor Young, Burton Lane, Ralph Freed and Al Siegal.

Ralph Rainger was born in New York City in 1901. He received his early education at Barringer High School, Newark, N. J., and later attended the Damrosch Conservatory of Music, Brown University and New Jersey Law School. Ralph had always been interested in music and his family encouraged it. They wanted him to do serious music, however, and wouldn't allow him to play jazz at home. So he would practice the serious stuff and go to the neighbors to play jazz.

He first began playing the piano at the age of seven, and wrote his first composition at the age of thirteen. His first professional engagement was with a Paul Whiteman unit while he attended Brown University. Then he returned to Newark, attended law school, and set up practice in a New Jersey city. A year of this and the law palled on him, so he took the tubes and landed on Broadway.

When "Queen High" opened on Broadway, with music by Lewis Gensler and lyrics by Leo Robin, Rainger was in the pit playing their music. Now the trio are together at Paramount's Hollywood studios, Robin and Rainger as one of the studio's leading song-writing teams, Gensler as an ace producer.

Rainger has written hundreds of songs. He himself doesn't remember how many he has turned out or how many have been published. "Love in Bloom" was one of his biggest hits. Others include: "Moanin' Low," "Please," "Here Lies Love," "June in January," "With Every Breath I Take," "I Wished on the Moon," "I Don't Want to Make History," "In the Hills of Old Wyoming," "Rendezvous With a Dream," etc.

His latest song-writing assignment with Leo Robin was the score for the Bing Crosby film, "Waikiki Wedding."

By NICK MAMULA

Experience as a male "sob sister" in conducting a newspaper "advice to the lovelorn" column gave Leo Robin many of the romantic ideas which the song writer packs into his popular songs.

Robin, born and raised in Pittsburgh, started out to be a lawyer (like his song-writing partner, Ralph Rainger). He studied at the University of Pittsburgh but newspaper presses appealed to him more than court rooms. He edited a love-lorn column, until ambitions to become an actor put him in the Carnegie Tech dramatic school. He went to Broadway to try his luck. To keep eating regularly, Robin wrote lyrics.

His break as an actor never came, but as a song writer he was a Broadway sensation, for in two years after his arrival he had three musical comedies running simultaneously, among them "Hit the Deck." From this came the famous number, "Hallelujah."

Although his work calls chiefly for composition of popular lyrics, Robin and his team-mate, Rainger, are deeply interested in symphonic music.

* * *

Sam Coslow was born in New York City in 1902. He was educated at Erasmus Hall, Brooklyn, and began writing songs before he finished his schooling.

His first hit, "Grieving for You," was written just after he had passed his sixteenth birthday. After collaborating on several stage shows, including "Artists and Models," with Sigmund Romberg, and "Topsy and Eva" with the Duncan Sisters, he opened a music publishing house with Larry Spier in 1927. Upon the advent of talking pictures, Coslow and Spier sold out to Paramount and their firm was merged with Paramount's Famous Music Corporation. Included in the deal was a five-year contract for Coslow to join Paramount and write musical numbers for its productions. In Hollywood he created numbers especially for Bing Crosby, Marlene Dietrich, Jack

Oakie, Maurice Chevalier, Mae West, Claudette Colbert, Kate Smith, Buddy Rogers, Joe Morrison, in addition to others.

Coslow has not confined his career to song writing. He has been a radio artist and for three years was in vaudeville. He is a great lover of dogs and has two pedigreed Schnauzers.

He is married to Esther Muir, well known on the stage and in pictures. His father lives in Woonsocket, R. I., where he is the owner of a woolen mill.

* * *

Frederick Hollander, the internationally-known composer-conductor, was born in London. His musical education began under Englebert Humperdinck and Richard Strauss. He first conducted in the Grosses Schauspielhaus for Offenbach's "Orpheus" with Max Pallenberg.

In addition to writing and conducting ballet music for Erik Charell, Hollander composed the book, lyrics and music for approximately thirty revues in Europe, including one for Josephine Baker. Three of his own revues were presented with marked success throughout Europe in the Tengel-Tangel Theaters.

Hollander's European film activities include the musical scores for more than thirty pictures. He wrote the song hit, "Falling in Love Again" for Marlene Dietrich in "The Blue Angel," and also the complete original score for Miss Dietrich's latest Paramount picture, "Desire." "My Heart and I" which Bing Crosby sang in "Anything Goes" was another Hollander composition.

* * *

Although Al Siegal has quite a reputation as a song writer, he is better known as a voice coach. Right now he is busy teaching Paramount players the latest in warbling technique. His latest accomplishment is to teach Carole Lombard, who never had a lesson in her life, to sing "If It Isn't Pain, It Isn't Love" and

(Continued on page 32)

WHO'S THAT KNOCKIN' AT MY HEART?

(From the Paramount Picture "College Holiday")

By Ralph Freed and Burton Lane

Who's that knockin' at my heart?
If it is the blues,
I'm not at home, but if it's love
Won't you please come in.
Who's that knockin' at my heart?
Trouble move your shoes,
I'm not at home, but if it's love,
Love where have you been?
Lately I've been feelin' kind of funny,
I've been moonin' around.
Got a date with someone sweet as
honey
And I'm gonna tread on dangerous
ground.

Who's that knockin' at my heart?
Stay away bad news
I'm not at home, but if it's love,
Won't you please come in.

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TWILIGHT ON THE TRAIL

(From the Paramount Picture "The Trail of the Lonesome Pine")

By Sidney D. Mitchell and Louis Alter

When it's twilight on the trail
And I jog along
The world is like a dream,
And the ripple of the stream
Is my song.
When it's twilight on the trail
And I rest once more
My ceiling is the sky,
And the grass on which I lie
Is my floor
Never ever have a nickel in my jeans
Never ever have a debt to pay,
Still I understand what real content-
ment means
Guess I was born that way
When it's twilight on the trail
And my voice is still
Please plant this heart of mine
Underneath the lonesome pine on the
hill.
When it's twilight on the trail.

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I'M JUST A NATURAL BORN SWEETHEART

By Tot Seymour and Vee Lawnhurst

I'm just a nat'ral born sweetheart,
Living just for someone to love
Fate won't you send me a sweetheart,
the one I always keep dreaming of
Maybe I'll find him so unexpectedly
Maybe he's waiting, wishing and
waiting somewhere for me
'Cause I'm just a nat'ral born sweet-
heart,
Living just for someone to love.

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THROUGH THE DOORWAY OF DREAMS

(From the Paramount Picture "The Big Broadcast of 1935")

By Leo Robin and Richard A. Whiting

Thru the doorway of dreams I saw
you
In the moon's magic beams I saw you
You were lonely and so was I
Still I was afraid you would wander
by me
After waiting so long to meet you I
was too overcome to greet you
So without talking you came walking
into my heart
Thru the doorway of dreams.

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TWO BIRDIES UP A TREE

(From the Paramount Picture "Hideaway Girl")

By Ralph Freed and Burton Lane

Two birdies up a tree couldn't sing
in harmony
They met in the park when the moon
was aglow
But one was a lark and the other a
crow
Two birdies up a tree keeping
steady company
Whenever they'd meet into trouble
they got
He had to sing sweet and she had to
sing hot
They nearly parted, he said that she
was out with another beau
Here's how it started another little
birdie had told him so
Two birdies up a tree
One is you and one is me
I'd like to know whether you think
it is best our getting together to
feather our nest
So you can be up a tree with me.

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DOWN BY THE RIVER

(From the Paramount Picture "Mississippi")

By Lorenz Hart and Richard Rodgers

Once we walked alone down by the
river
All the world our own down by the
river
Maybe the river made our love song
start
Full was the river, yet more full my
heart.
So I love you two, you and the river
I'll be there for you I and the river
You will remember when you hear
my song
Down where the river rolls along.

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IT'S EASY TO REMEMBER

(From the Paramount Picture "Mississippi")

By Lorenz Hart and Richard Rodgers

Your sweet expression, the smile you
gave me, the way you looked when
we met
It's easy to remember but so hard to
forget.
I hear you whisper, "I'll always love
you" I know it's over and yet,
It's easy to remember but so hard to
forget.
So I must dream to have your hand
caress me, fingers press me tight
I'd rather dream than have that lonely
feeling stealing through the night.
Each little moment is clear before
me, and though it brings me regret
It's easy to remember and so hard to
forget.

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SOON

(From the Paramount Picture "Mississippi")

By Lorenz Hart and Richard Rodgers

Soon, maybe not tomorrow but soon,
There'll just be two of us,
Soon you and I will borrow the moon
for just the two of us.
Sweetly and so discreetly we'll be
completely alone
No other world, only our own.
Now we must be contented with
schemes about the two of us
Yet we can have our sweet scented
dreams,
That will come true of us, for pres-
ently and pleasantly our hearts will
be in tune
So, soon, maybe not tomorrow, but
soon.

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SONG FOLIOS

Bing Crosby Dance Folio No. 1

Bing Crosby Dance Folio No. 2

Popeye Song Folio

All containing Hit Songs from



**PARAMOUNT PICTURES
and POPEYE CARTOONS**

Postpaid—50c each

Famous Music Corporation

1619 Broadway,

New York, N. Y.



Swing is in the Air!

By WALLACE WEST


TITLES of 52 popular songs containing the word "Swing" are included in the following compilation sent to Phillip Cohan, producer of the Columbia network's "Saturday Night Swing Club" by Richard Greenwald, feature editor of the University of Akron "Buchtelite."

Can you add to this list? Greenwald and SONG HITS would like to know of other tunes with "Swing" in the title.

1. Swingin' the Jinx Away.
2. Swing Mr. Charlie.
3. Mendelssohn's Swing Song. (We question this one.)
4. You'll Have to Swing It.
5. The Organ Grinder's Swing.
6. Sing Me a Swing Song.
7. With Thee I Swing.
8. Give Me an Old Fashioned Swing.
9. Swingtime in the Rockies.
10. Swing Me a Lullaby.
11. Swing, Swing, Dear Mother-in-Law.
12. The King of Swing is Having a Dream.
13. Waltz in Swing Time.
14. Everybody Call it Swing.
15. That Old Fashioned Swing.
16. Swingin' on the Swanee Shore.
17. Swing and Sway.
18. Swing for Sale.
19. Washington and Lee Swing.
20. Oh Say, Can You Swing?
21. Swing, Brother, Swing.
22. Swing Low, Sweet Chariot.
23. Swing Fever.
24. Swinging Down the Lane.
25. Let's Swing It.
26. Swanky Swing.
27. Monopoly Swing.
28. Swinging on the Famous Door.
29. When Stella Swings the Rhumba at the Prom.
30. The Wedding of Mr. and Mrs. Swing.
31. Swing Blues.
32. Swing that Music.
33. The Duke Swings.
34. Swingin' for the King.
35. Swingcopation Time.
36. Swingin' them Jingle Bells.
37. What will Santa Claus Say (When He Finds Everybody Swinging?)
38. The Swing Waltz.
39. Whatcha Gonna Do when there ain't no Swing?
40. King of Swing.
41. Swinging in the Grapevine Swing.
42. Sophisticated Swing.
43. It's the Rhythm that makes it Swing.
44. Fisher Swing.
45. Swing it Easy.
46. When Rueben Swings the Cuban.
47. I'm the Lady who Swings the Band.
48. Community Swing.
49. Swinging on the Reservation.
50. Swing High, Swing Low.
51. Walking and Swinging.
52. Gabriel's Swinging.



HIT SONGS FROM THE **POPEYE** and **BETTY BOOP** CARTOONS



by DAVE KEENE

Producers of big-time stage and screen musicals are constantly bragging of the number and popularity of the songs in their productions. We must admit that the Broadway and Hollywood extravaganzas are the breeding grounds of more hit songs than any other medium. But one field, from which many sparkling gems of melody are first released, is now coming into the limelight. This is the cartoon comedy.

I WANT A COWBOY FOR A SWEETHEART

I want a cowboy for a sweet-heart
 A rollicking frolicking cowboy
 with a yip-i-yay
 I want a bronco busting sweet-heart
 Who rides the range all day
 He must be brave just like a
 "G" man
 My romeo must be a wild and
 woolly he-man
 I want a cowboy for a sweet-heart
 A rollicking frolicking cowboy
 with a yip-i-yay

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The Paramount-Fleisher Popeye and Betty Boop cartoons are probably the leaders in this field. Bob Rothberg and Sammy Timberg have done an admirable job in concocting the lyrics and melodies for some of the latest released from that direction. For example, the Betty Boop cartoon, "Whoops! I'm a Cowboy" has a refreshing song, words and music by Rothberg and Timberg, for its theme.

Another Betty Boop release, "House Cleaning Blues", enlarges upon the title in its theme song:

I'VE GOT THOSE HOUSE CLEANING BLUES

I've got those house cleaning blues
 There's floors to scrub
 And windows to rub
 I've got those house cleaning blues
 So much to do
 I'll never get thru
 I'm getting tired of cleaning things
 But I'm tied to my apron strings
 I'll never rest till I lose them
 I've got those house cleaning blues.

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The Rothberg-Timberg combination surprise us further with some delightful ditties incorporated in the Popeye cartoon. Besides Popeye's strong arm adventure in "The Spinach Roadster" you will also hear this clever song:

WHEN I'M AT THE WHEEL OF MY AUTOMOBILE

When I'm at the wheel of my automobile
 I feel just like a king
 She ain't much to see but she's o.k. with me
 She's got that certain swing
 We take the bumps together
 As easy as any-thing
 When I'm at the wheel of my automobile
 I feel just like a king.

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In "Morning, Noon and Night Club," another Popeye film, also by Bobby Rothberg and Sammy Timberg, the theme song asks an interesting question:

WHY AM I SO BEAUTIFUL

Why am I so beautiful
 Why do all the fellows fall for me
 Why am I so beautiful
 Why do all the women envy me
 Can it be my grace or my form divine
 Can it be my face or these pretty feet of mine
 Oh, why am I so beautiful
 Why, oh why, oh me, oh my, oh why.

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Beware of

SONG SHARKS

By MICKEY GOLDSSEN

EVERY industry has its own type of racketeer, as Senator Lafollette's committee is disclosing down in Washington these days. The pest of the music business is the Song Shark who extracts money from amateur music writers by playing upon their vanity.

These shysters have just paid fat income taxes because of the fact that song-writing attracts thousands of amateurs from all walks of life. Perhaps this is true because a song contains only about ten lines. That seems a mighty short cut to fame . . . just to write 100 clever words and a catchy melody to fit them.

Of course there have been cases where one song made an Unknown rich and famous overnight. The odds are perhaps a million to one against such an occurrence, but the Song Shark plays up that one chance, and, if that doesn't suffice, flatters the amateur into a belief that his first song is a masterpiece which must not, cannot, be ignored by the public.

His method of attack is simple. You've often noticed those inviting ads in magazines asking for lyrics to songs, or for unpublished manuscripts. They promise to make you an Irving Berlin in two weeks and are signed by companies with impressive, double jointed names.

The innocent and ambitious amateur, who probably has submitted his work to legitimate publishers many times without receiving any encouragement, decides to try this medium for having his talents recognized. He may be worldly-wise, cautious, thrifty and skeptical, but when, as invariably happens, he receives an enthusiastic reply from the "shark" his restraint begins to break down, and he falls victim to the most unscrupulous system of fleecing in the fake mail order business.

Regardless of the merit of the manuscript such encouragement invariably is sent to the amateur. If he has submitted only the lyrics, or words, to a song, he is informed that the company has found them so wonderful it has decided to have music written to fit them, but . . . "in order to secure a capable writer it will be necessary to charge you the small sum of twenty-five dollars."

If the complete song has been sent in, back comes a letter saying a special arrangement has to be made up to present to the publisher for which . . . "there will be a slight charge of \$25.00."

After all, it is a slight charge, so the gullible one usually sends in his hard-earned cash, only to discover that he has become still further involved. For the racketeer reports that the publisher is wild about the song and will bring out, but (once again) . . . "this entails printing, making a title page and copyrighting. The charge for this service is \$100.00." (or \$200.00 if the "shark" believes he has caught a well-to-do sucker.)

With \$25.00 already "invested" the writer does not wish to give up his great opportunity. So he hands over the money and in return gets one hundred copies of his song. He can frame these or distribute them to his friends, but he will never make a nickel from his masterpiece for the simple reason that it is never placed on sale.

The total cost to the sucker is usually around \$200.00. The cost of printing and arranging is about \$15.00, leaving \$185.00 "profit" for the Song Shark. This is plenty, for such shysters pay little for overhead expenses. They usually have cubby-hole offices with perhaps a stenographer or two. Printing is done at the cheapest shop in town, while arrangements are made by honky-tonk pianists. And the copyright can be secured for two dollars from the Register of Copyrights, Library of Congress, Washington, D. C.

When it is realized that there are probably several hundreds of thousands of amateur song-writers in the United States, it can be seen that here is quite a flourishing racket. And the pity is that it is all perfectly legal. These vultures cannot be prosecuted because they stay just within the bounds of the law by actually providing copyrights, arrangements and printed songs, even though all are worthless. The only protection against them is common sense and skepticism which cannot be broken down by flattery.

(Continued on page 32)

TAKE A LESSON FROM THE LARK

(From the Paramount Picture "Shoot the Works")

By Leo Robin and Ralph Rainger

Take a lesson from the lark
He warbles in the dark before the
break of day
Take a lesson from the lark
And when you're in the dark, sing the
gloom away.
Since the time of Noah's Ark,
There never was a lark without his
lady fair.
Take a lesson from the lark
And life can be a lark, free from
every care.
You don't hear him cryin' out loud
under the cloudy skies,
You don't find him stayin' out late,
He's got a mate who's wise.
Build a cozy little nest, and love will
do the rest,
When night appears above.
Take a lesson from the lark
And nestle in the dark beside the one
you love.

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NEVER SHOULD HAVE TOLD YOU

By Cliff Friend and Dave Franklin

Never should have told you
What your lips are for, what your
arms are for
And whom I adore, Baby, Now it's
hard to hold you
Never should have told you
What your looks would mean on a
movie screen
You would steal the scene, Baby,
never should have told you
Since I put you wise all you do is roll
your eyes at everyone in the crowd
My but you're acting proud
Now that you know I care you've got
your nose up in the air
Never should have told you
That you're heavenly, like a dream to
me
Now you're mean to me, Baby, never
should have told you.

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AN ECHO OF A LOVE SONG

By Cliff Friend and Dave Franklin

I hear an echo of a love song
I love you, I love you, my darling
I hear an echo of our love song
I want you, I need you my darling
It's the song we sang when our lips
first met
Though we're far apart still I can't
forget
I hear an echo of a love song
That tells me I still love you.

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WILL I EVER KNOW

(From the Paramount Picture "Palm Springs")

By Mack Gordon and Harry Revel

Will I ever know the joy of living
lost in the spell of night
Sharing its rare delight in somebody's
arms
Will I ever find those arms around me
lips that are pressed to mine
Making this world divine, will I ever
know
The moment I see him I will know
him
No matter how impossible it seems
I know just what he'll do, I know just
what he'll say.
We have met before in dreams
Will I ever know
That happy ending like in a book or
play
Where someone leads the way to love.
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THE HILLS OF OLD WYOMIN'

(From the Paramount Picture "Palm Springs")

By Leo Robin and Ralph Rainger

Let me ride on a trail
In the hills of old Wyomin'
Where the coyotes wail in the
gloamin'
For it's there that my heart's at home.
In the night let me rest
With the blue sky for my ceilin'
'Till the wind's lullaby comes stealin'
From the hills where my heart's at
home.
Wake with a song! Wake with the
sun!
Saddle to mend, cattle to tend,
Plenty to be done.
Let me live on the range
Where a man has room to roam in
And dream of his love in the gloamin'
In the hills of Old Wyomin'
In the hills of Old Wyomin'
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YOU TOOK MY BREATH AWAY

(From the Paramount Picture "Coronado")

By Sam Coslow and Richard A.
Whiting

The first time we met
You took my breath away
I feel it yet.
You took my breath away,
You struck me like a bolt from the
Heavens,
I stared and sighed
Completely petrified!
Name any sight—Niag'ra's waterfall,
New York at night
That's just what I would call
An insignificant view
Compared to looking at you
Sweetheart you took my breath away.
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WHEN A LADY MEETS A GENTLE- MAN DOWN SOUTH

By Dave Oppenheim, Michael H.
Cleary, Jacques Krakeur 2nd.

When a lady meets a gentleman down
south
'Neath a Swanee moon to a Swanee
tune they love
Then the lady tells her gentleman
down south
"Sure it's mighty fine just to know
you're mine, my love"
Then they walk along where mag-
nolias grow
Two hearts sing a song that was
written long ago
If that's not sweet romance, then hush
my mouth
When a lady meets a gentleman, a
very polished gentleman
When a lady meets a gentleman down
south.
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NO OTHER ONE

By Tot Seymour and Vee Lawnhurst

No other one, Yes, No other one
Can ever do what you do
When you do what you do kissin' me
Oh, No other one, Yes, No other one
Can ever make me like to like you like
I'd like to constantly
Talk about caresses with an eighteen
caret thrill
I don't have to make three guesses
When I'm thinking of someone who
can fill the bill
There's no other one, Yes, No other
one
Can ever make me want to want to
say
Who do I love in a great big way
No other one! Yes! Yes!

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MEET THE FUTURE PRESIDENT

By Arthur Swanstrom and Mabel
Wayne

Meet the future president
He's drowsy and he's all undressed
But after all the future president
must have his rest.
Now he's just a resident in nothing
but a small town flat
So don't expect the future president
to act high-hat
He's just a baby, you see,
And what do you suppose he wants
to be
A fireman or a motorman but its all
in play
'Cause mother and daddy say: "Meet
the future president"
And look-it! here's the sandman too,
He's come to get the future president
to say goodnight to you.

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LAUGH, YOU SON-OF-A-GUN

(From the Paramount Picture
"Little Miss Marker")

By Leo Robin and Ralph Rainger

I'm not a king, but I've got more
than a king
Because this whole world seems to
be a comedy to me.
I may be broke, but I take life as
a joke
And if you want to make each day
a holiday, try my way.
Look at the funny side and have
your fun,
Stay by your honey's side and
laugh, you son of a gun!
It doesn't cost a thing to buy the
sun
You haven't lost a thing, so laugh,
you son of a gun!
I don't mean a snicker heh, heh, heh;
I don't mean a giggle hee, hee, hee;
I don't mean a chuckle no, no, no, no,
What I mean is ho, ho, ho ho.
Look at the funny side, for when
you're done
It's all a buggy ride; so laugh you
son of a gun!

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LOVE IS JUST AROUND THE CORNER

(From the Paramount Picture "Here Is My
Heart")

By Leo Robin and Lewis E. Gensler

Love is just around the corner,
Any cozy little corner,
Love is just around the corner
When I'm around you.
I'm a sentimental mourner,
And I couldn't be forlorn
When you keep me on a corner
Just waiting for you
Venus de Milo was noted for her
charms,
But strictly between us,
You're cuter than Venus and what's
more you got arms.
So let's go cuddle in a corner
Any cozy little corner
Love is just around the corner and
I'm around you.

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DO I LOVE YOU?

(From the Paramount Picture
"Shoot the Works")

By Ralph Rainger and Leo Robin

Do I love you? Does the grass grow?
Does the wind blow? Does a stream
flow?
Well, if they do and you know
they do,
Then I love you.
Is my love true? Is a star bright?
Is a day light? Is the snow white?
Well if they are and you know they
are
My love is true.
But even if the grass didn't grow,
And even if a star didn't shine,
I wouldn't mind the rain or the
snow
If you were mine.
Do I need you? Does a flame burn?
Does the world turn? Does my heart
yearn?
Well, if they do and you know
they do,
Then I need you.

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HERE IS MY HEART

By Leo Robin and Ralph Rainger

Can't you understand I'm in love with
you
Never was a love so deep;
So here is my heart, my darling,
Here is my heart to keep.
I live for your command,
Tell me what to do
What a happy slave I'd be
If only I heard you saying:
"Here is my heart" to me.
You hold me, hold me in your spell,
Bound by your charms.
You hold me only in a spell,
Not in your arms
It may be all a dream,
Just an idle dream, nothing but a sad
mistake,
But here is my heart, my darling,
Here is my heart to break.

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RESTLESS

By Sam Coslow and Tom Satterfield

Just like the rumble of the rain,
I'm restless.
Something's whirling 'round in my
brain,
I'm restless.
I don't know just what I want,
But what I want I want so awf'ly
bad.
Like willows in a storm,
I'm restless.
Maybe what I need is to be sup-
pressed less,
Just assumin' that I'm human and
there's so much lovin' to be had.
I'm weary of the same routine that I
follow morning, noon, and night,
A new romance, a change of scene
would int'rest me,
Change my misery to delight.
I've got a feelin' I'll be feelin' restless
Until I meet somebody else who's
restless
Then I'll get it off my chest and I
won't be so restless any more.

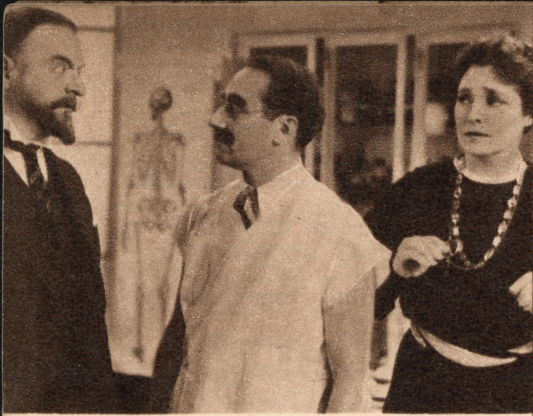
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THE DAY I LET YOU GET AWAY

By Tot Seymour, Boyd Bunch and Vee
Lawnhurst

There's gonna be no angels in Heaven
No rain in a cloud
No seven-eleven on the day I let you
get away
I'll shout out loud
There's gonna be no bees makin'
honey, or bills comin' due
No counterfeit money on the day I
let you get away
I'm warning you there will be snow-
storms in the summer time
Heat waves in the winter time when
I let you bid me good-bye
There's gonna be no horses in races,
no magic in charms
No thrills in embraces
There'll be no more doin' hey-de-hey
on the day I let you get away from
my two arms.

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SONG HITS

PREVIEWS

It would seem that Gil Stewart is in love with Judy Standish, for he is in a tree outside her room at the Standish sanitarium, crooning a song. But Judy is mad at Gil because he had saved up money to study voice and spent it for a race horse.

The sanitarium is in a bad way. Judy is trying to make it pay after the death of her father, the founder. But Morgan, a banker, holds the mortgage and wants his money within a month. Helping to land the sanitarium in Morgan's hands is Whitmore, manager of the place.

But there is a gleam of light. Dr. Hugo Z. Hackenbush is coming to take charge. Mrs. Upjohn, wealthy patient, has recommended him. Hackenbush arrives and the other doctors are suspicious that he is not what he pretends to be. In fact, although no one knows it, he is a horse doctor.

Near the sanitarium is the race track, where Stuffy is a jockey and Tony sells ice cream and tips. Stuffy rides for Morgan—until he wins when Morgan wanted him to lose. Then he is fired. Morgan had owned Gil's horse, Hi-Hat, and the horse hates Morgan because of past cruelty. Gil's only trouble is that he hasn't money enough to pay Hi-Hat's feed bill and the horse needs food. But Tony wants to help Gil and induces Stuffy to jockey for Gil.

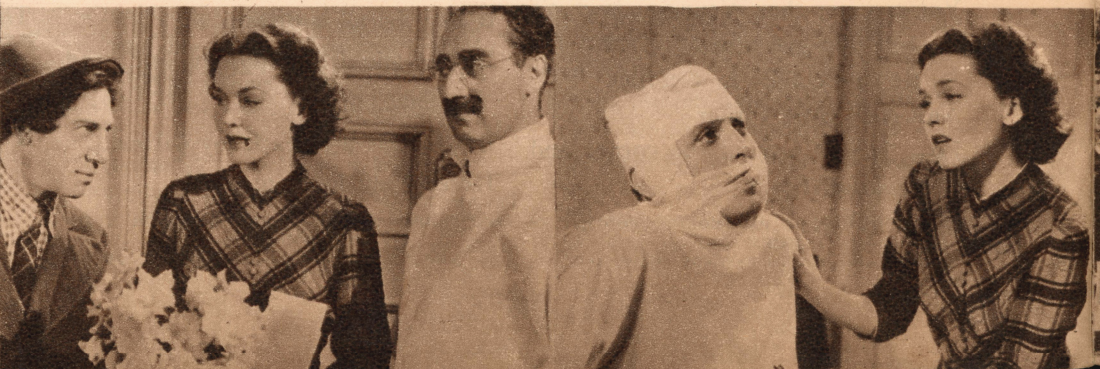
At the track, Tony makes a sucker of Hackenbush by selling him a tip,

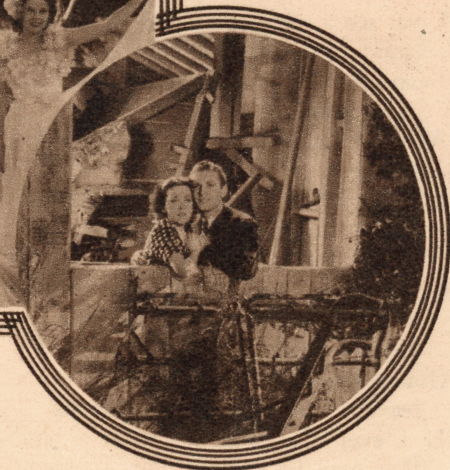
then a code book to decipher the tip, then a master code book to decipher that, and then a jockey's standings and a Breeders' Guide until Hackenbush is in the book business and Tony has enough to bet on a sure shot which wins and helps Tony pay Gil's feed bill.

The next day Hackenbush learns that Whitmore is calling the Florida Medical Board—from whence came Hackenbush—to get the dope on Hackenbush. Then Hackenbush races to a telephone and imitates the Southern doctor, telling Whitmore that Hackenbush is a grand guy. Just at the moment when Whitmore is dizzy from dizzy dialogue, Tony and Stuffy enter. Tony has a plan to get Stuffy in the hospital as a patient and thereby have someone there to permit Gil to come in to press his suit with Judy.

Fortunately, the real Florida call comes in while Tony is on hand and he learns Hackenbush is a horse doctor. So he and Stuffy go to Hackenbush's private office, and, after a screwy examination, Tony is certain that Hackenbush is a horse doctor. To keep the two quiet, Hackenbush promises to let Gil into the sanitarium.

Swathed in bandages, Gil takes a room and Judy goes rushing to him. She sees through the ruse, however, and has Gil ejected by way of a baggage chute. Gil is more dejected than ever. Judy is mad and Hi-Hat can't run because he's hungry and the





A DAY AT THE RACES

starring

THE MARKS BROTHERS—Groucho, Chico and Harpo

WITH

ALLAN JONES AND MAUREEN O'SULLIVAN

AN M-G-M PICTURE

sheriff is trying to take the horse. However, there is hope; Gil is going to sing at the water carnival that night and may get a singing contract.

Tony and Stuffy crash the carnival that night, lead the sheriff a merry chase, conduct the orchestra. Tony plays the piano, Stuffy strums the harp, and Gil sings. At the carnival is Cokey Flo, a vamp, who gets herself invited to a midnight supper in Hackenbush's room. Tony and Stuffy learn that this is a plan of Whitmore's. Flo is to be in Hackenbush's arms at a certain hour and Whitmore will bring Mrs. Upjohn in. Then she will lose faith in him and Hackenbush can be kicked out.

In Hackenbush's room, later, Tony and Stuffy, dressed as paperhangers, paste Flo to the wall, where she is unseen when Whitmore brings in Mrs. Upjohn. The plot has failed and Hackenbush is saved.

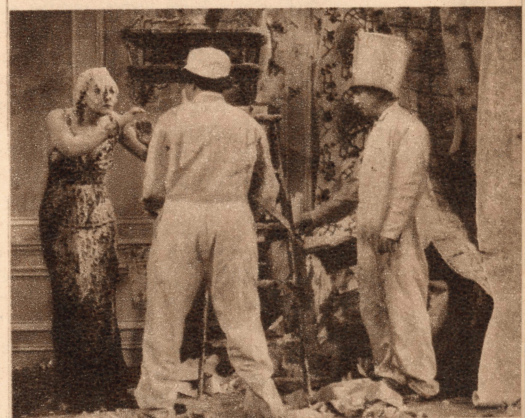
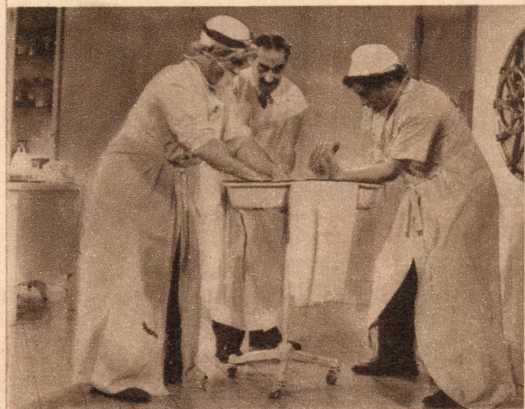
But Whitmore is not through. He brings in a Dr. Steinberg to show Hackenbush up. They try to convince Mrs. Upjohn that Hackenbush is a fraud and learns that Hackenbush has told her she has double blood pressure. Steinberg laughs. He's

never heard of it. So Mrs. Upjohn demands an immediate examination to vindicate Hackenbush.

And what an examination! It ends with Hackenbush trying to sterilize everything in the room and flooding the place with steam. But his efforts end only in his being booted from the place.

Hackenbush, Tony, Stuffy and Gil hide in Hi-Hat's stable, where Judy finds them. She has decided that she loves Gil despite his actions and she is going to stick with them. The sanitarium can go hang. Morgan enters to try to have the whole caboodle arrested, and Hi-Hat goes berserk. Stuffy leaps on his back to quiet him and it all results in the horse racing wildly across fields, leaping fences and ditches with Stuffy on his back—and races right up to a huge sign announcing a grand steeplechase.

The last sequence is a merry one at the steeplechase with Hi-Hat winning because, whenever he falters, they show him a picture of Morgan and he goes berserk to pick up lost ground. And so the mortgage is paid off, Gil has a valuable horse and everyone is happy.



WITH EVERY BREATH I TAKE

(From the Paramount Picture "Here Is My Heart")

By Leo Robin and Ralph Rainger

I think of you with ev'ry breath I take

And ev'ry breath becomes a sigh
Not a sigh of despair

But a sign that I care for you.

I hear your name with ev'ry breath I take

On ev'ry breeze that wanders by

And your name is a song

I'll remember the long years through.

Even tho' I walk alone, you guide me.

In the darkness you light my way,

And all the while inside me Love seems to say:

"Some-day! some-day!"

And when I sleep you keep my heart awake,

But when I wake from dreams divine

Ev'ry breath that I take is a pray'r
that I'll make you mine.

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BEWARE OF SONG SHARKS

(Continued from page 27)

There are a few reliable clearing houses for amateur song-writers, but only a few. To check on their reliability, write to the American Society of Composers, Authors and Publishers, 30 Rockefeller Plaza, New York City, or any similar agency.

If you think you have written the great American love song, swing sensation or ballad, take this advice: Have the song copyrighted as an unpublished composition by sending for an application to the Register of Copyrights, Library of Congress, Washington, D. C., filling it in with the proper information and returning it with one dollar. This will protect you if the song has merit and is published.

If you send the composition to a reliable publisher for approval, make certain that he welcomes unknown writers. Some do. Some do not.

The most practical method is to induce some local radio singer to present it over the air. Its merits will be made known very shortly by the response of listeners-in. If people try to purchase the number at music houses, the storekeepers will send its name to his distributor who in turn will try to locate the publisher or writer. And if enough requests warrant it, publishers will flock to your doorstep.

If you only write lyrics, it's no use trying to sell them separately. Try to locate someone who can write clever melodies, preferably a friend or neighbor. When you have a complete composition, go through the procedure mentioned above. But, if you value your talent—and your pocketbook—Beware of Song Sharks!

THE CALL OF THE PRAIRIE

(From the Paramount Picture "Call of the Prairie")

By Tot Seymour and Vee Lawnhurst

I can see a wind-swept sky when the clouds stampede the sun

I can hear the coyotes cryin' when my day's work is done

And the sage grass stirs to the clink of my spurs,

It's the call of the prairie in my heart

Come a ti-yi-yip-py yip-py-yi-yay

Gonna get my old lasso

Gonna rope and brand my frowns

with grins Come a ti-yi-yip-py

yip-py-yi-yay

Gonna leave off all my troubles Gonna

leave em where the west begins

If I ever chance to roam in a land

that may be strange like a pigeon

that's a homin' I'll head back for

the range

And I'll sing me a song this is where

I belong

It's the call of the prairie in my heart.

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THEY SAY IT WITH MUSIC

(Continued from page 23)

"I Hear a Call to Arms" for Carole's latest opus, "Swing High, Swing Low."

Siegal also has credit for developing the voices of Bee Palmer, Libby Holman, and perhaps fifty others as well-known.

His "quick action" teaching is amazing. One of his first demands is for the student to shout, preferably pretending fright and shouting for help. He tells the boys and girls to "shout the wall down."

"People can shout but seldom do so. This loosens the vocal cords, gets them into condition," Siegal explains. "The result is hoarseness. That passes. The voice is better, the vocal cords limbered. Then we're ready to learn what the song is all about."

SWINGING IT

(Continued from page 11)

never been able to find out what this darned swing music is. Leopold Stokowski couldn't tell me and Benny Goodman couldn't tell me.

Maybe it'll be called something else tomorrow.

So I've been getting by on doing something that I don't know what it is.

All right, those birds can have their definitions and explanations and all that sort of stuff.

I'll take this big mouth of mine and a pair of over-sized lungs and I'll keep eating.

Because behind it all, I'm still just a coon-shouter.

YOU DON'T LOVE RIGHT

(From the "Ziegfeld Folies of 1936")

By Tot Seymour and Vee Lawnhurst

You don't love right

You've got a lot to learn,

When I wanna romance you say

"Come on dance,"

You don't love right

You don't love right

I'm gettin' no returns

When my kisses are ripe,

You're lightin' your pipe,

You don't love right

I'm left alone,

While you're playin' golf, while

you're catchin' fish,

And I'm losin' ground with you

But it serves me right for goin' round with you

You don't love right

You've got a lot to learn,

Tho' I'm yours for a song,

Your method's all wrong.

You don't love right.

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WHEN IS A KISS NOT A KISS

(From the Paramount Picture "Champagne Waltz")

By Ralph Freed and Burton Lane

When is a kiss not a kiss?

Whenever I'm not kissing you.

When my two arms are missing you,
nothing means a thing I do—

when It's not concerning you.

When is a hug not a hug?

Whenever I'm not hugging you.

If you allow me to always tag about,

then I'd have something that I

could brag about

When is a kiss not a kiss?

When I can't do my kissing with you.

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(From the Paramount Picture "The Big Broadcast of 1935")

By Leo Robin, Richard A. Whiting and Ralph Rainger

Who d'ya think is comin' to town?
You'll never guess who
Lovable, hugable Em'ly Brown—
Miss Brown to you.
What if the rain comes pattering
down
My Heaven is blue
Tennessee's sending me Em'ly Brown
—Miss Brown to you.
I know her eyes'll thrill ya. But go
slow Oh! Oh!
Don't "you all" get too "familiah"
Why do you think she's comin' to
town
Just wait and you'll see—the lovable
little Miss Brown to you is baby
to me.

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JUNE IN JANUARY

(From the Paramount Picture "Here Is My Heart")

By Leo Robin and Ralph Rainger

Its June in January because I'm in
love;
It always is Spring in my heart, with
you in my arms.
The snow is just white blossoms that
fall from above,
And here is the reason my dear, your
magical charms
The night is cold the trees are bare
But I can feel the scent of roses in
the air.
It's June in January because I'm in
love,
But only because I'm in love with
you.

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WHY STARS COME OUT AT NIGHT

(From the Paramount Picture "The Big Broadcast of 1935")

By Ray Noble

Do you know why stars come out at
night?
It's curious the way they do
The answer is simply this: They love
to look at you
Do you know why owls come out at
night?
And ask each other whoo, whoo,
who?
The answer is simply this: They love
to look at you.
The wise old moon up yonder, the
little clouds that wander
They've all fallen under your spell
And I am a captive as well forever
and ever
Now you know why the stars come
out at night
They feel the same as I do, too—So
won't you say that I may forever
stay with you.

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KEEP YOUR FINGERS CROSSED

(From the Paramount Picture "Coronado")

By Sam Coslow and Richard A.
Whiting

Keep your fingers crossed
Don't forget to keep your fingers
crossed
'Cause you know, my baby,
I'd be lost if anything happened to
you.
Watch out day and night,
Get up ev'ry morning on the right.
Three upon a match you mustn't light
or something might happen to you.
When you're passing a load of hay
Always make a wish and turn your
head away.
Under ladders never stroll,
Wear a four leaf clover in your but-
tonhole
And keep your fingers crossed,
Don't forget to keep your fingers
crossed
'Cause you know, my baby, I'd be
lost.
Where would I go, and what would I
do
If anything happened to you.

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How to team up with a Lyricist or Composer
How to Get a Song Published
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How to Copyright a Song
How to Draw up a Contract

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ACCENT ON YOUTH

(From the Paramount Picture "Accent on Youth")

By Tot Seymour and Vee Lownhurst

Why is the rose beginning to bud in spring?

Why are the birds beginning to fly and sing?

And why have I this new sensation?
It's just the accent on youth.

Why do I long for kisses so fresh and sweet?

Here in your arms the picture is so complete.

It really needs no explanation. It's just the accent on youth.

You are tempting and divine like intoxicating wine

I am yours and you are mine with thrills untold—How can we grow old?

What makes this night resemble the blushing dawn?

What brings us here confessing that love is born?

Although we call it inspiration, It's just the accent on youth

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LA BOMBA

(From the Paramount Picture "The Big Broadcast of 1937")

By Leo Robin and Ralph Rainger

"La Bomba"—"La Bomba"

'Twas down in Martinique that it began.

Now it's the "Cheek to Cheek" of Yucatan.

When the band begins to play
You can feel a tender spark,
It's a fascinating, captivating dance in the dark.

"La Bomba"—"La Bomba"

Two tempting lips begin to tantalize,
Two hearts are tippy in a paradise.
Very soon her eyes betray what the girl is dreaming of.

It's a revelation, and invitation to love
You know the beat of the rumba,
There's no escaping the charms
Of sobbing music and throbbing rhythm that goes to your head and your arms.

But oh beware of "La Bomba"
Although it gives you a thrill
A certain something is in that tempo
Something that weakens the will.

"La Bomba"—"La Bomba"

'Twas down in Martinique that it began.

Now it's the "Cheek to Cheek" of Yucatan.

When the band begins to play you can feel a tender spark,
It's a fascinating, captivating dance in the dark.

"La Bomba"—"La Bomba"

It should be done with one that you adore,
Then she will be the one forever more.

You may kiss goodnight at dawn,
When the golden moon is gone,
But her love will linger on!
"La Bomba."

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WHAT'S THE NAME OF THAT SONG

By Tot Seymour and Vee Lownhurst

What's the name of that song?

That makes me think of daisies,
makes me dream of spring

Makes me wanna whistle, makes me wanna sing

I wish I knew

What's the name of that song?

That puts a silver linin' right inside my coat

Makes me think of ice-cream slidin' down my throat

I wish I knew, What's the name of that song?

This morning after breakfast I sang it all through

But tonight I forget all the words excepting I love you

What's the name of that song?

That makes me think of love-birds nesting in a tree

Makes me wanna whisper "Will you marry me"

Makes me think of babies bouncing on my knee

What's the name of that song?

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TEA ON THE TERRACE

By Sam Coslow

Tea on the terrace, service for two.
Me on the terrace looking at you

I'll be too busy to notice the view,
While having tea on the terrace with you

Tea on the terrace, tea-cups of blue;
Will you have sugar? One lump or two?

I won't need any, your sweetness will do

While having tea on the terrace with you.

And as we read the tea leaves,
I know what they'll reveal.

Fate is around the corner

With a love that's thrilling and real.
Tea on the terrace; and when we're thru

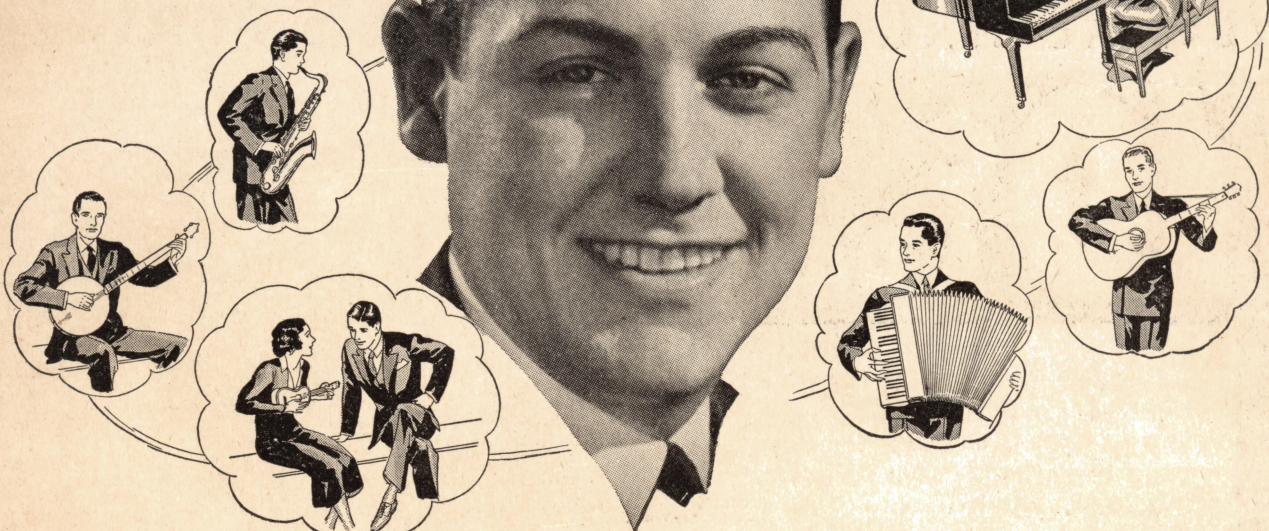
You'll know some secrets you never knew,

All about love's dreams that started and grew,

While having tea on the terrace with you.

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Don't get the idea that you have to be a musical genius—that you have to be talented—or that you need previous musical training to learn by this method. Not at all. If you can just hum or whistle a tune, you can learn to play quickly—easily—with the aid of this wonderful U. S. School of Music system of instruction.

There's no catch in it—it involves no mechanical devices. You learn to read regular notes—and to play them—just as any real musician does.

And, unlike the old-fashioned way, with this modern method you don't have to spend hours and hours playing monotonous scales and humdrum finger exercises until you're ready to give up the whole business.

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everything so simple—so crystal clear—so easy to understand. First it *tells* you how to do a thing. Then it *shows* you in pictures how to do it. Then you do it yourself and *hear* it. What could be simpler?

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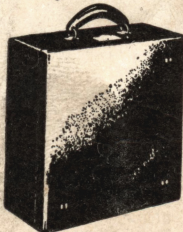
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Song Hits

10

HITS from:

WAIKIKI WEDDING
TURN OFF THE MOON
SWING HIGH — SWING
LOW

HER HUSBAND LIES

PREVIEWS:

THE KING AND THE
CHORUS GIRL

A DAY AT THE RACES

ARTICLES:

BEWARE OF SONG
SHARKS

SWINGING IT by
MARTHA RAYE

BOB (Bazooka) BURNS

FAVORITE SONGS by
HOLLYWOOD STARS



PEYE &

BETTY BOOP'S NEWEST SONGS

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